

# The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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VOL. XXVIII

DECEMBER, 1928

No. 4

## HANDICRAFTS NUMBER

THE ROYAL ART OF GOBELIN		
WEAVING . . . . .	<i>Hendrika Van Der Flier</i>	195
THE HISTORY OF POTTERY IN AMERICA . . . . .	<i>Julia W. Wolfe</i>	201
THE BEGINNINGS OF AMERICAN HANDICRAFT . . . . .	<i>Mary Neff</i>	205
EXPERIMENT AS A MEANS TO EDUCATION . . . . .	<i>Beula M. Wadsworth</i>	212
AN APPEAL FROM THE FIRST AMERICAN		
CRAFTSMEN . . . . .	<i>Scott H. Peters</i>	218
MODELING COOKED FOODS . . . . .	<i>Ruth Van Deman</i>	219
MAKING LINOLEUM CUTS . . . . .	<i>F. C. Hughes</i>	228
PIERCED COPPER BOOK-ENDS . . . . .	<i>Janet K. Smith</i>	230
LINOLEUM PRINTS FOR COLOR STUDY . . . . .	<i>Charles B. Bradley</i>	233
ART FOR THE GRADES:		
TEN LITTLE LESSONS IN COLOR STUDY		
FOR THE FIRST GRADE . . . . .	<i>Frances S. Lavender</i>	236
A LITTLE JOURNEY IN DISCOVERY . . . . .	<i>Nina K. Slater</i>	238
TEACHING COLOR IN THE LOWER		
ELEMENTARY GRADES . . . . .	<i>Elise R. Boylston</i>	243
ALBERT'S GARDEN . . . . .	<i>Winifred Dresback</i>	245
SCHOOLROOM DECORATION . . . . .	<i>Carrie E. Minich</i>	250
WITH OUR CONTRIBUTORS—C. VALENTINE KIRBY . . . . .	<i>R. S. T.</i>	255

Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

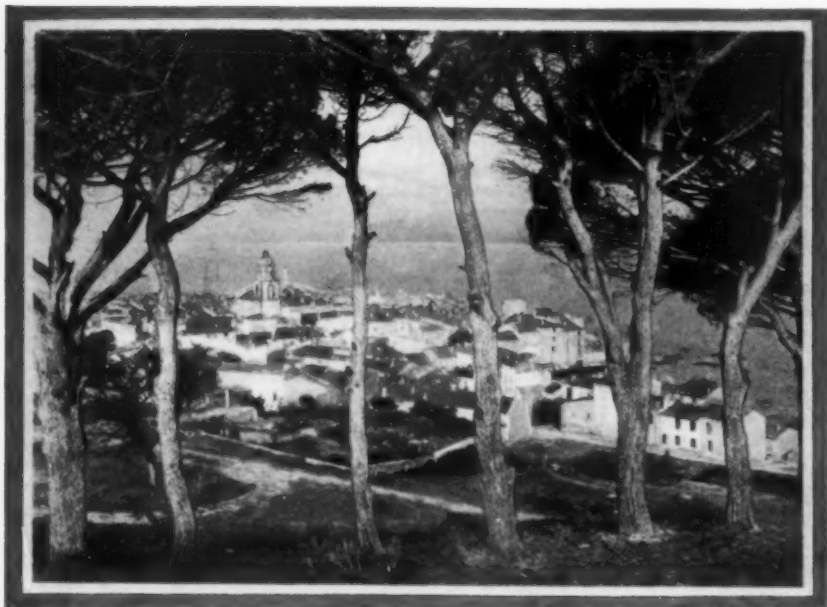
THE SCHOOL ARTS MAGAZINE is indexed in the Readers' Guide to Periodical Literature  
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BEAUTIFUL BUILDINGS AND QUIANT STREETS WITH TREES AND WATER VISTAS ALL CORRELATE IN MAKING THE CITIES OF SOUTHERN FRANCE INTO "PICTURE TOWNS" WHERE HANDICRAFTS ARE APPRECIATED AND ALSO WELL DONE

*The School Arts Magazine, December 1928*

## The Royal Art of Gobelin Weaving

MADAME HENDRIKA VAN DER FLIER

*Amsterdam, Holland*

THE history of the art of weaving is almost as old as the history of mankind. From the earliest days of civilization men have protected themselves from the sun, rain, and cold by handwoven garments, at first formed by weaving reeds through the veins of palm leaves, and later woven from wool, camel's hair, flax, silk or metallic threads. The primitive looms were furnished with no drawboy or shuttle, or Jacquard attachments of the comparatively modern looms, but were simple bobbin looms easily operated by the weavers. On looms of this type at the present time the weavings of the Navajos are done. Their blankets and rugs are really primitive tapestries woven on bobbin looms with plain weave, and weft threads blocked in by colors, and warp threads concealed except for ridges where the warp ribs pass through. The beautiful Mexican serapes are similarly made.

Weaving is an art developed in practically all the different races of the world because of its practical and aesthetic values. Perhaps no people, however, have made such a real art of weaving as the Scandinavians. There is hardly a farmhouse in Sweden where no weaving is done, and there usually are special weaving rooms. The women spin the wool from their own sheep and dye it

with vegetable dye, so that during the long winter evenings the lady of the house and all her maids may sit and spin, listening to the tales of the story teller. In the springtime there they spin all day long and into the evening without light until the thread breaks. This is the sign that they may light the lamps. Beside the fireplace sits an old servant who is "eating the Bread of Grace." This means that she is too old to work and that she may stay in the house the rest of her days. Such an old servant tells old legends while the others are weaving. One night she tells in a mysterious voice about the "God Loki"; how he goes about with his burning torch, bringing fire and light. His hair is red and standing straight on his head. Or she tells about the flying deer, whose long horns are adorned with flowers—or about the night-mare, that black horse which travelers sometimes see leap across the road ahead of them and disappear over the mountains. No wonder that the weavers are so under the spell of the story teller that they weave in their tapestry "God Loki" with his flaming torch, or the flying deer, or that mysterious black horse.

There is no place in Sweden so romantic as Ratvik in Dolecardia. Even the sheets and blankets are handwoven; the rugs on the floor and curtains for the

windows are patterned with symbolic figures. The furniture is upholstered with handweaving while large matching tapestries adorn the wall above the mantelpiece. Unfortunately, the twentieth century with its busy life and inventions of machinery has relegated to a musty place in the attic many a loom on which beautiful handiwork was formerly made. Now there are very, very few pieces of handwoven material on the market, and it seems as if the factory products are taking the place of the exquisite old handweaving.

In Stockholm about 1910 a committee was formed of people interested in art, people mostly of the highest nobility and influence. They asked the help of the government in opening an art weaving school, and they went all over the country to find and collect the old original patterns. They provided a free course for a great number of girls who could not afford to pay, and who worked for the school after they had been taught to weave.

In America the colonists brought their looms with them from England and Holland and wove what is still known in America as the old Colonial patterns, mostly for bed covers and blankets. But however beautiful this old weaving may be, it is after all rather mechanical. Much of it was originally intended for table linen. If you visit the factories in Glasgow or Dublin you will find the colonial patterns being used by the factory machines.

The tapestry designs of the Guatemala Indians are extremely interesting; they have developed the art of weaving to a high degree, and their methods are comparable to those of the great Flemish and French Gobelin tapestry weavers.

The hangings woven by the Japanese, Chinese, and other Orientals are similarly woven, but are much finer and more delicate, and are usually woven with silk and metallic threads. To these peoples, art weaving is as great an art as painting.

Specifically, tapestries are divided into two classes—primitive, and picture tapestries such as those of Arras, Brussels, Aubusson, and Beauvais. They are defined as decorated stuffs produced by weaving colored weft threads on to warp threads in a manner that differs from shuttle weaving and is called tapestry weaving. Two different types of bobbin looms were used by the Gobelin and Beauvais manufacturers in France and Flanders. Gobelin is the name given to a certain special type of tapestry woven by the Gobelin brothers, Jean and Philibert, in 1601 under the patronage of Henry V. Their factory was later taken over by Marc de Comans and François de la Planche on the invitation of the same king and their weavings retained the name "Gobelin." Because of the special weaving done on high warp looms the name has come to mean any hand woven tapestry, especially that woven on high warp or haute lisse looms. In high warp looms the warp threads are stretched on frames standing vertically. The weaver sits up to work and with his left hand pulls forward the warp threads through which his bobbins must pass and with a comb-like instrument held in his right, he presses down the woven material. Later on in the Gobelin works low warp looms came into use and these latter were always employed by the Beauvais weavers. Low warp or basse lisse looms are frames placed horizontally to the ground instead of vertically, and are





GOBELIN WEAVING IS A FORM OF ART WORK HOLDING GREAT  
POSSIBILITIES AS A HANDICRAFT FOR AMERICAN SCHOOLS AND HOMES

*The School Arts Magazine, December 1928*

operated partly by hand and partly by treadles which make this method faster than the high warp weaving but less adapted to fine work. The workman bends over his work and with both types of looms the thread supply of each color required in the design is wound on its appointed peg or bobbin.

These bobbin looms are easier than shuttle looms to operate and are used in more or less modified and simplified form by most primitive weavers.

The highest grace of weaving is the Flemish and French tapestry which in Europe is called "gobelin" after the famous Gobelin and was woven first in Arras and Paris. The oldest gobelins that we know were made in the ninth century but those from the ninth and tenth centuries are entirely lost. We know that in 1066 a beautiful gobelin was made by Mathilde the wife of William of Normandy. In the twelfth century there were many gobelins with religious subjects, but the thirteenth century with her wonderful new atmosphere of art was the climax of the gobelin art. In churches there were the most exquisite hangings with symbolic figures, and beautiful colors. At the coronation of Pope Gregory IX in 1227 the balconies and halls were decorated with magnificent tapestries, and in 1242 at the inauguration of Innocentius V the streets of Genoa were gorgeous with large gobelins displayed from the windows of the houses. The gobelins were used also in war time for hangings in the tents of high officers, and rich merchants displayed them prominently in their shops. And in England and France the lists were hung with exquisite and brilliant tapestries.

Pope Boniface VIII had a fortune in

these tapestries in his churches. In Brussels there exists still a beautiful gobelin made in 1374, "*La Presentation au Temple*." Since that time it is easy to follow the history of gobelin. Charles V reigning from 1364 to 1380 was a great collector and admirer of this handicraft. He invited weavers from the Netherlands to come to him and he gave them a big salary, and Charles VI bought more than two hundred and fifty gobelins. One is still hanging in the cathedral of Antwerp. Then great factories were opened. In Paris beautiful gobelins woven with gold and silver and exquisite landscapes with birds and trees were made. Also in Flanders they wove large tapestries representing the marriage of Philip to the daughter of the Regent of Flanders.

In Germany, gobelins never reached a very high standard. In Nuremberg there still hangs a weaving made in 1345. The gobelins were mostly small and used for hangings above wooden benches in churches. The golden time in Arras, Flanders, was the 14th and 15th centuries, in Brussels, Belgium, the 15th and 16th, and in Middleberg and Delft the 16th and 17th.

The most famous painters of the times, Von Eyck, Roger Van der Weyden, Raphael, John van der Straaten, and Titian made designs or cartoons, as they were called, which were copied by the arras makers and tapestry makers who used them as patterns. At this time they made a special study of the border which was richly woven with leaves and fruits. All these gobelins were made in Flanders.

The Pope ordered a great number of gobelins woven by Peter van Aelst, "*The Acts of the Apostles*" for the

Sistine Chapel being one of the best. The design was made by Raphael, and woven by van Aelst. Another Flemish weaver received an order from Charles V in 1549 to make twelve gobelins representing the expedition into Africa. It had to be woven entirely in gold and silver and silk. Seven weavers were weaving for seven years to make the hanging. In the 16th century occurred a renaissance of the gobelins. Flemish weavers worked in the studios of Terrare and Florence making beautiful gobelins. In France Henri V was reigning, and he was a great admirer and collector of gobelins. He opened a big studio in the Louvre and asked several Flemish weavers to work there. He gave them all kinds of privileges and a high salary and donations, and there for the first times basse lisse looms were used. In 1630 came the studio in the house of the Gobelin family in the Louvre. The director of the Gobelin studio was the artist Le Brun. He asked the best painters to make designs. In thirty years he made more than five hundred beautiful gobelins. In 1697 Monsart became director but he never made such beautiful pieces as Le Brun.

In 1755, Boucher was director with the title of Inspecteur de Gobelins. In his time the designs for the tapestries were shepherds and shepherdesses with crooks adorned with roses and blue ribbons. These are not to be compared with the beautiful landscapes done in Le Brun's time. In the 19th century a gobelin factory was also started in Abusa. This factory still exists, but mostly only as a factory for upholstering of furniture. In Holland where the first of Gobelin studios opened in the 16th century in Haarlem and Delft, there are many large

and beautiful gobelins still in existence. In the factories at Delft large gobelins were made for the Swedish and Danish courts, and later on in 1911 a Swedish lady started an art school for art weaving and gobelin. The Holland government supported the school by donating an artistic old house and a yearly gift of money. Here several gobelins for the Netherlands Steamship company for the steamship *Johan de Witt* were made and a big hanging was just finished for the Queen of Holland, and given by the Dutch East Indian officers for her silver wedding. The Queen herself ordered the upholstery for a large furniture set in the Louis XV style from this tapestry weaving school. The well-known Dutch artist Perne started in Norway to modernize the old art of gobelin weaving. He made beautiful designs with Holland legends as motifs. One, the "Flying Dutchman" is certainly his best work. A black ghost ship on rolling waves, lightning in the dark sky, fish, coral rocks, and at the top sea gulls of light and dark gray make an effective composition. Another beautiful gobelin is made from the legend "The woman of Havoren." Havoren, now buried at the Zuidersee in Holland, was formerly a rich city and belonged almost entirely to a woman who did not know what to do with her wealth. She was not beloved as her heart was cold and she thought only about what she could buy and possess. Her ships were sailing on all the seas, always bringing great treasures for her.

One day when her ships were sailing to far away countries she told the captains to bring her the most expensive and exquisite thing they could find. At last she heard that the ships were coming in and standing at the seashore she

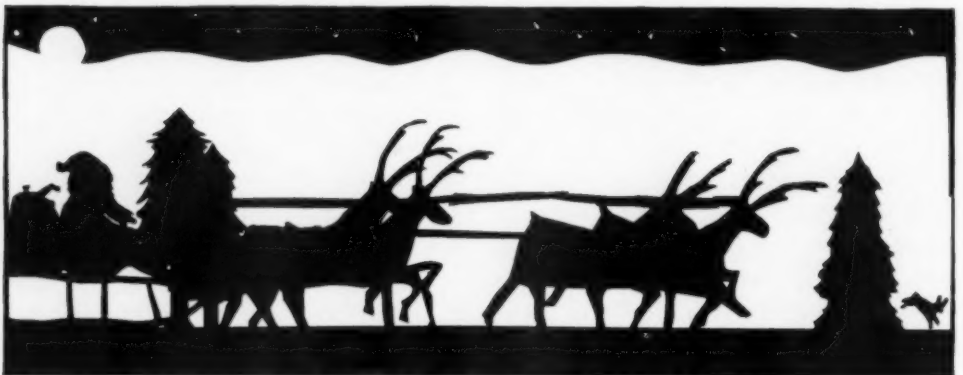
asked the captains what treasures they brought. They answered that there was a great famine in the Eastern countries, that thousands were dying for lack of bread—therefore grain was the most precious thing in existence. So they bought all the grain they could get and filled the hold of the ships with this most expensive thing—grain. The woman was so furious with her captains that she ordered them to throw all the grain in the sea. After that time her wealth decreased and she was reduced to poverty. One day a tidal wave swept over the city when the woman was walking along the seashore dressed in rags and begging for the most precious thing—bread. And sometimes when the water is low and the tide is out, you may see corn stalks growing out of the water where the grain was thrown out of her treasure ships.

The artist Perne painted a cartoon of the woman dressed in a rich and beautiful robe standing at the seashore with outstretched arms while the seamen throw corn from an old fashioned Dutch sailing ship.

The weaving in the Holland art school is so well done that two years ago its weavings won first prize at the exhibition in Paris. In Norway the art of gobelin is just as much appreciated as painting, and the Norwegian government has paid high prices for beautiful hand-woven tapestry.

The art of the old weavers is beautiful indeed. Their works picture stories from the Bible, historical events, or pastoral and hunting scenes in beautiful colored wools, gleaming silks and precious metallic threads. The social life of the times, heraldic and floral devices are exquisitely carried out, and much tapestry is indebted for its cartoons to wall paintings and illustrated manuscripts.

With the great wealth of mythology and picturesque history of the present day, why could not the art of tapestry weaving be revived? Many paintings by modern artists would make excellent cartoons for tapestries and with the wealth of colors and dyes, the art of the gobelins could be rivaled if not greatly surpassed.



A REINDEER CUT-OUT FROM THE MINNEAPOLIS SCHOOLS

**A**ll works of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest, they are attended with much less profit to the artist than those things which everybody calls cheap.

Beautiful forms and compositions are not made by chance nor can they ever, in any material, be made at small expense.

A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause for the rapid decay and entire destruction of arts and manufacture.

—RUSKIN





## The History of Pottery in America

JULIA W. WOLFE

*New York, N. Y.*

A MORE delightful place to rummage would be hard to find. One hundred and twenty years of pottery making was the inheritance of the long building of rough stone fronting the wharf on the Monongahela River at Morgantown, West Virginia. Four generations of potters had to do with the belongings of this shop, which, as was customary in the days of the trades, formed part of the dwelling-house.

Among the rafters of the old shop were cast-off or disused tools, thick with dust, molds, stamps, and other articles of the craft stored in large vessels, while in the garret of the house, in the dark cellars, and in the living-rooms, treasured with loving hands by a descendant of the potters, were odd pieces of ware of great historical value.

Sacred from the curio-hunter for all these years, the nooks and corners held their dusty treasures that finally came forth to tell the story of how the potter had won many a struggle by his inventive skill.

When we were first taken into this fascinating workroom, there were two muddy kick-wheels going, from the center of which gray jugs were springing up like mushrooms under the fingers of the potters, to be again abashed and again raised up to regular forms. Later they showed us how steam has been harnessed to the wheel, to the detriment of those leg muscles on which the potter prided himself. Aside from this there was but little change from the methods of past

generations. The setting of the workroom is about the same. Across one end of the room extends the heavy wedging bench, whereon the clay was subjected to further hard treatment after passing through the rude pub-mill downstairs. Here the potter slapped the clay, sliced it with a wire, clawed out small pebbles, slapped it on again and worked it into a ball of proper size for the ware intended to be made.

The turned-ware was cut from the wheel, grasped at the base between two curved boards, and transferred to other pieces of wood, which slid into the drying room. When dry, the interior of the vessel was sprayed with slip.

The slip-tub was another important feature. The press in which clay was squeezed out through dies to form handles must not be overlooked.

To say that this potter's room was an interesting place is to use a mild word. It was fascinating and its age added a double charm.

In the open air near the workroom is the kiln, a dome-like affair of rough stone, wherein the finished ware was stacked with precision, each piece separated from its neighbor. When the kiln was packed and openings sealed up with clay, fire was set to the wood thrust into the holes below and the burning began. Just before the firing was completed salt for glazing was thrown into the kiln, releasing vast columns of white-pungent smoke, which in the olden days announced to the

whole community, that the potter had finished another lot of ware.

A few steps from the pottery shop, below a great talus of pot sheds, is the wharf of the town, where the ware used to be loaded in flatboats to be sent down the river. At the street doors farmers drove up with their wagons and drove away with crocks and jars to replenish their store. There was always a market for the wares of the Morgantown kilns, and a great part of the product of the pottery was sent in keelboats and flatboats to various points down the Monongahela above Pittsburgh and into the "Wilderness."

This much for the modern times of the pottery. When the raiding Indians still occasionally required the attention of that brave frontiersman David Morgan, and bears and wildcats and panthers were much too common, so that everyone wanted to live near the fort, there was a potter on the present site of Morgantown.

This potter was probably the first established west of the mountains and arose from the needs of the settlements growing around the frontier forts, so remote from the seacoast markets and almost without roads and transportation. Early in the 19th century domestic pottery, which had been hauled all the way from Baltimore, sold on the frontier at three levies a gallon, equivalent at this day to seventy-two cents. This was another inducement to supply the demand on the spot. Moreover, the extensive deposits of Quaternary clays on the terraces of the Monongahela, laid down in the great glacial dams, furnish abundant and superior material for pottery-making.

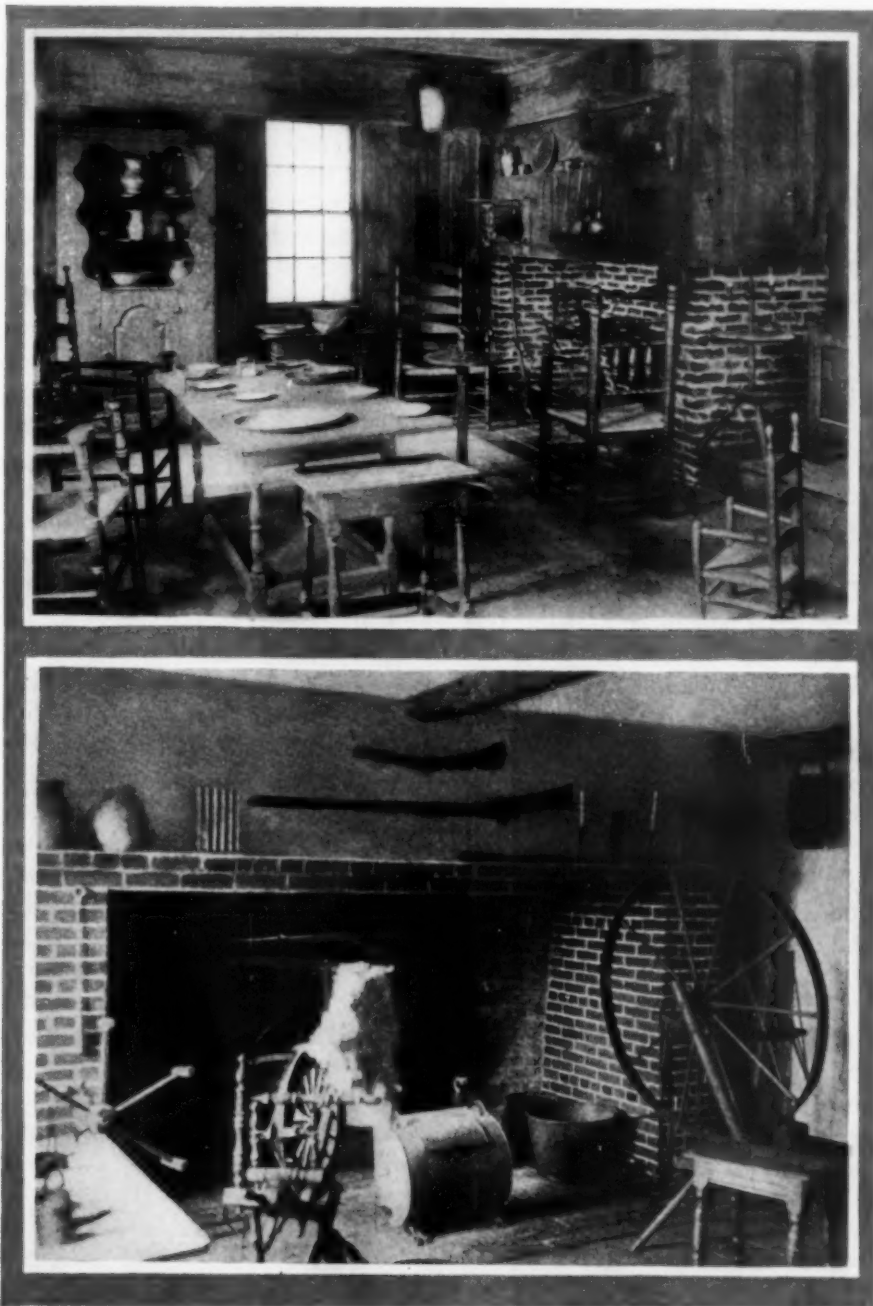
At what date "Master" Foulk began

this pioneer pottery in the valley of the Monongahela is not known, but it was between the permanent settlement of Thomas Decker in 1758 and 1785, that we have the first definite dates.

In this year, when James Thompson, with his little son, crossed the mountains from Bel Air, Maryland, and cast his lot with the pioneers of the upper Monongahela, Master Foulk was turning out ware for the housewives of the frontier. There were four houses in Morgantown when the Thompsons began building, and James W. Thompson, being no doubt drawn like other boys by the marvels of the pottery, became Master Foulk's apprentice.

That Master Foulk knew his trade thoroughly may be seen by the superior work he has left behind him. Tradition has it that the first ware made at Morgantown, not considering the rude pottery made by the Indians, whose shards once lay thick in the rich valley, was terra-cotta covered with lead glaze. In color this ware ranged from yellow to orange, and the forms were such as would be useful in those days before glass and china such as cups and saucers, plates, pitchers, teapots, crocks, preserve jars, etc., had crossed the Alleghenies. That the tradition is correct, examination of the potsherds at the old pottery site bears out.

The period during the time when John W. Thompson succeeded to the trade of Master Foulk, and closing about 1850, was the golden age of the Morgantown pottery. Beginning with the orange ware, the inventive genius and taste of the late apprentice produced glazes that are worthy of all praise. Jars, apple-butter jars, and other household ware became things of beauty, and the year



THE EATING HALL AND THE FIREPLACES OF EARLY AMERICANS REQUIRED  
THE OLD GENEROUS ARTISTIC POTTERY MADE BY THE FIRST AMERICANS

*The School Arts Magazine, December 1928*

1800 found the potter experimenting with warm brown lead glaze, black iron or manganese glaze, gray "china" glaze, etc., producing vessels which are interesting and beautiful, as you will see if you look at them in the National Museum in Washington, D. C. They show decided artistic merit in the glaze and a quaintness of form that is pleasing.

We can hardly realize the difficulties that beset the potter in those days. His materials were secured only by the greatest exertion and their compounding taxed his patience. His colors were ground by hand on flat stones. Sheet-lead, taken from chests of tea and oxidized over the fire in an iron pan, formed the basis of his lead glaze, and other materials had to be brought long distances.

The stoppage of intercourse between the United States and England during the administration of Thomas Jefferson worked hardships upon the growing country, as yet depending largely upon foreign nations for manufactured articles. However, the restrictions on trade and intercourse of the Embargo Act of 1807 paved the way for the independent manufacturer in the United States to supply home demand, and mark the beginning of that industrial energy which has led us to industrial supremacy. At this time many small factories were started all over the country; a glass factory by Albert Gallatin and the pottery of

Alexander Vance at Greensboro, Pennsylvania in 1809.

During the war of 1812 the yellow glaze ware of Greensboro was in great demand, and cups and saucers sold for a dollar a set. It will be seen that again the stoppage of commerce with England cut off the supplies of ware of the quality not made in America and stimulated the small potteries to make articles for table use. Previously, at Greensboro, the wares were made of the commoner forms for domestic use, such as milk pans, jugs, etc. Unfortunately no examples of the table ware of 1812 survive, but fragments show a lustrous yellow glaze. The Morgantown pottery continued to produce lead-glaze until 1840 when salt-glaze stoneware came in. Lead glaze went into disuse on account of the belief that such glazes were unwholesome. It is probable that the first salt glazing made in this country was at Marcus Hook, New Jersey. Cobalt blue began to be used in 1800.

The Morgantown factory was handed from father to son and an interesting piece we saw was made in 1844—a jar. The inscription reads: "Home Manufacture. Independence. High Tariff. 1844." Now the original factory is closed to the public. The history of this shop and a collection of finest specimens made there, beginning in 1785 may be seen in the same case with the Rookwood ware in the National Museum at Washington.





## The Beginnings of American Handicraft

MARY NEFF

*Palo Alto, California*

THE OLD chronicler, Joshua Scot-tow, records that the Massachusetts Bay Colony landed on a beautiful day in June, "with the smell of the shore like the smell of a garden." They were welcomed to the shore "with externam flavor and sweet odor; fragrant was the land, such a plenty of sweet fern, laurel, and other fragrant simples; such was the scent of our aromatic and balsam-bearing pines, spruces and larch trees with our tall cedars."

This beautiful land and pleasant weather added to the enthusiasm of these early colonists, and greatly encouraged them in the first difficult task of home-making in a primitive land. Not all the colonists landed under such auspicious circumstances, however, but each family brought to the New World the memory of homes and gardens left behind, and they were eager to build new homes like their old in this free land. Besides this, each family brought some few treasures in its sea chests. There were books; Mr. Brewster brought two hundred of his choicest volumes. There were fine pieces of silver; some rare woven fabrics, damask, velvet, or "fair white linen." It has been recounted that Jane Humphreys named in her will, "my little chest, my great old chest, my great new chest, my lesser small box and my biggest small box." It is evident that Dame Humphreys at least brought much finery. Even the poorest of these home-seekers brought his packet of precious seeds

from the gardens he had left behind.

Some of the earliest families had lived in manor houses and almost all of the leaders were men of university training. All had been associated with the culture of the Old World. Even the simplest had worshipped in churches or cathedrals centuries old, built by master builders, and adorned by the art treasures of the Renaissance. The English cottage of that time, as it is today, was pleasant and picturesque.

A visit to Nottinghamshire, Yorkshire, or Essex will give a fairly good idea of the homes of the English colonists of the seventeenth century. Chantry House, the home of Christopher Martin and the last meeting place of the Pilgrims, is still standing. The Bradford Manor at Austerfield; Scrooby Manor, home of the Brewsters; the birthplace of Sir Walter Raleigh; Sulgrave Manor, the ancestral home of Washington; the Adams' cottage; and many other famous homes are still in existence. The homes and public importance of the Penns, Franklins, and Lawrences are well known. William Penn owned a great deal of property in England and had several manor houses and cottages. Thomas Franklin, grandfather of Benjamin Franklin, presented the chimes which still ring in the parish church at Ecton.

At first these pioneers built shelters only, but in an incredibly short time their homes in the New World were as pleasant and substantial as those they



THE HOME OF PAUL REVERE IN BOSTON, BUILT IN 1676.  
AN INTERIOR OF A COMFORTABLE COLONIAL HOME.

*The School Arts Magazine, December 1928*



A GROUP OF EARLY AMERICAN HANDICRAFT

*The School Arts Magazine, December 1928*

had left in England. Among the early colonists were a number of joiners, turners, cabinet-makers, upholsterers, silversmiths, and other craftsmen who had undoubtedly learned their trades under the best English and Dutch masters. In 1642 there were twenty joiners and thirty turners in Boston. In 1699 the Handicraft Guild registered more than sixty furniture makers and forty upholsterers. The earliest name on record is Phineas Pratt who was a cabinetmaker in Weymouth, Massachusetts, as early as 1622. One of the most famous of these craftsmen was Paul Revere, a silversmith, engraver, and publisher of historical and political cartoons. His silver is distinguished for its exquisite beauty of design and workmanship.

In colonial days, the living-room was called the "hawle." In it the family lived and ate. An inventory of the possessions in the "hawle" of Theophilus Eaton, Governor of the New Haven colony, at the time of his death in 1657 is as follows:

- A drawing Table and a round table
- A Cubberd and 2 long forms
- A cubberd cloth and cushions,
- 4 Setwork cushions
- 6 greene cushions,
- A greate chaire with needleworke
- 2 high chaires setworke
- 4 high stooles setworke
- 4 low chaires setworke
- 2 low stooles set worke
- 2 Turkey Carpette
- 6 high joyne stooles
- A pewter cistern and candlestick
- A pr. of greate brass andirons
- A pr. of small Andirons
- A pr. of doggs,
- A pr of tongues, firepan and bellows

This was a very liberally furnished living-room. Chairs being a rare form

of furniture in New England as well as in Old England, this governor must have been a rich man, for he had seven chairs, gay with needlework covers, to draw around his fireplace with its andirons, tongs, and bellows. These people loved their shining pots, copper kettles, and gleaming plate aglow with the light from a great wood fire, "carved and wrought chests," and the finery they contained, which plainly reveal the people themselves and their love of beauty.

"Turkey Carpettes," mentioned in the list were not, as we might suppose, carpets for the floors, but were the covering of a table or cupboard. They were richly embroidered and very highly prized. The floors of colonial homes were usually sanded, but rugs were not commonly used until as late as 1735. "Scotch Carpets for stairs," "Persia carpets 3 yards Wide," "A very Rich Wilton Carpet 18 feet by 13" were advertised in various periodicals after that date. "Painted Canvass Floor Cloth," advertised in the *Boston Evening Post* in 1773 was probably oilcloth which had been known in England a century previously.

The Puritan women, being virtuous home makers revived and encouraged all household arts, for during the reigns of King James and King Charles there is little record of women's needlework in court or country. The best-preserved pieces of embroidery done by our foremothers were the samplers. They were also called sampleres, sampleths, samcloths, and saumpleres. A sampler was a needlework hornbook, containing the alphabet, the name and date, a verse indicative of good morals or industry, or a sentence from the Bible, and some

quaint representations of conventional flowers, trees, beasts, birds, fish, or people. The long and narrow samplers are usually found to be older than those more nearly square. The ones bearing the dates of the seventeenth century are much finer in design, more closely worked, and better executed than those of later date. These first were made on a linen background and much more closely covered than those of later dates.

Sometimes they were only four or five inches long, with exquisitely fine stitches. The later ones were occasionally made on fine, home-spun wool. One of the most beautiful samplers known is the Fleetwood-Quincy Sampler. It has such perfect stitches that both sides are alike, and it bears the names Miles and Abigail Fleetwood, and the date 1654. It has been in the possession of Mrs. Henry Quincy and her descendants since 1750.

Some of the most popular sampler verses were

Next unto God, dear Parents, I address  
Myself to you in humble Thankfulness  
For all your Care and Charge on me bestow'd  
The means of learning unto me allowed.  
Go on! I pray, and let me still Pursue  
Such Golden Arts the Vulgar never knew.

A shorter rhyme was

Mary Jackson is my name,  
America my nation,  
Boston is my dwelling place,  
And Christ is my salvation.

Another verse was

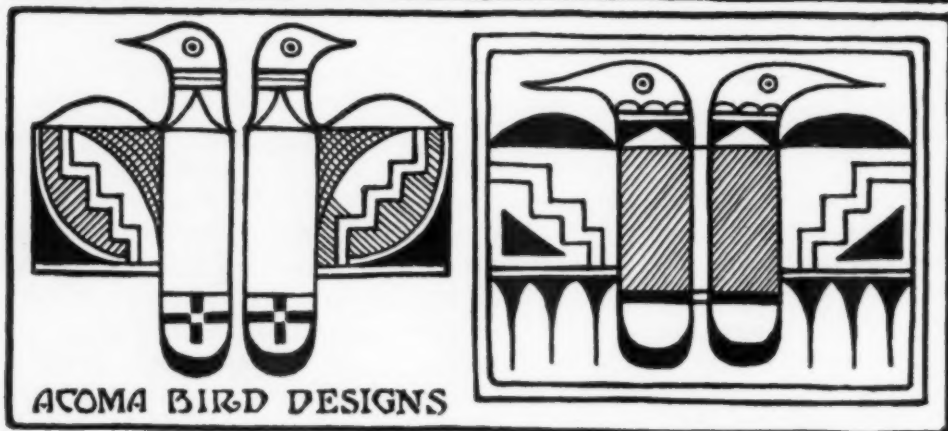
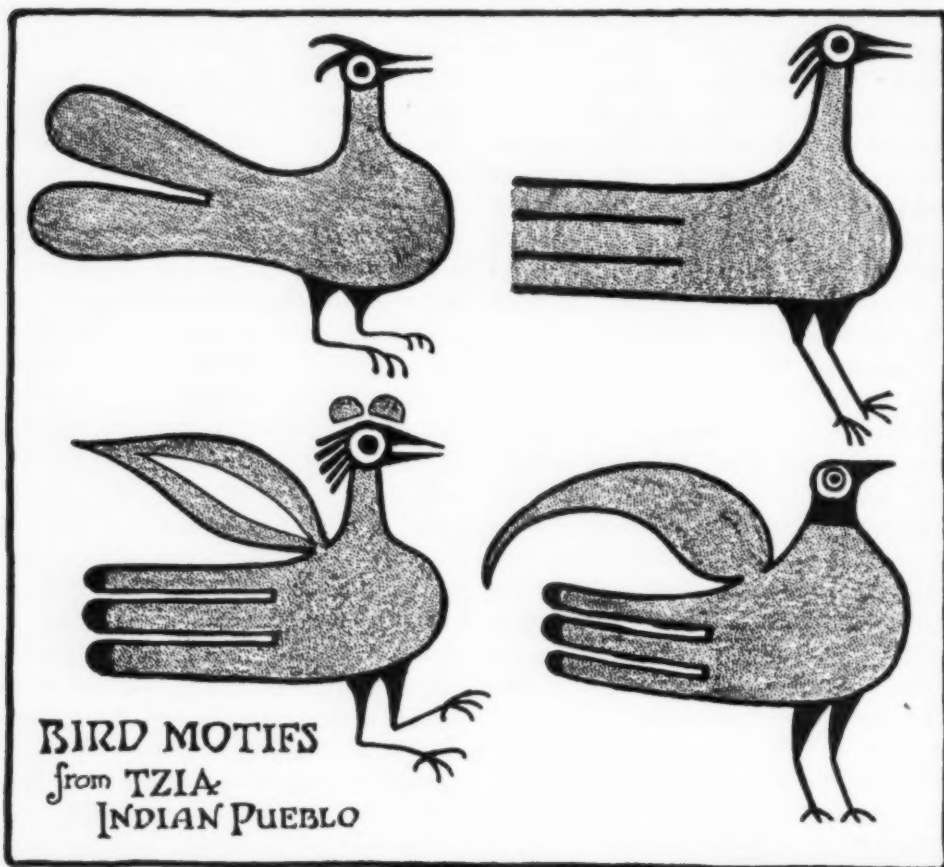
Though life is fair  
And pleasure young,  
And Love on ev'ry  
Shepherd's Tongue,  
I turn my thoughts  
To serious things,  
Life is ever on the wing.

While the decorative needlework is important in art interest, the exquisite handiwork done on garments, especially the baby clothing tells more eloquently the fine instinct for beauty. Stern religion forbade to many of these people a colorful expression of beauty; but the delicate hems and tucks, the narrow edges of thread lace done on the little garments bespeak an exquisite sense of the beautiful. A pair of baby mitts are preserved which are made in stitches of antique Flanders lace. An enumeration of the different kinds of stitches employed by these diligent women shows a wealth of imagination. The use of color in the quilts is an interesting study.

The sense of suitability and the lack of abundant materials added much to the really artistic work of the period. There was just enough and not too much material to accomplish the desired end. This rule held for every craftsman. If a pair of tongs were made for the fireplace, there was a feeling of appropriateness which demanded a bit of finish in curve or line which distinguished them from the ordinary smith's tool. So we find all of the household implements made with a kind of finish.

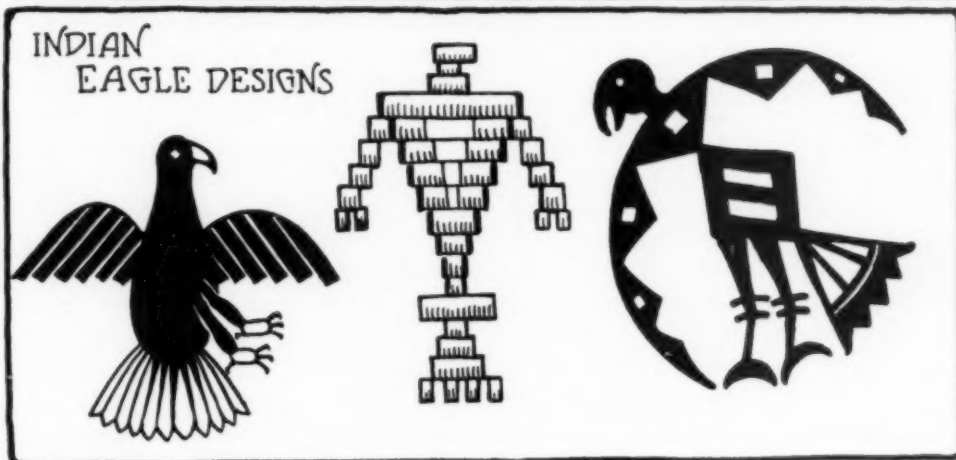
Love of an artist for his work is but another name for the pride these early home seekers had in their homes. The care which they bestowed upon their precious possessions and the respect accorded to their handiwork was a dignified appreciation of true worth. Today we are appreciating more than ever that the art expression of those tragic early days was important and rich in future promise.





BIRD DESIGNS FROM THE POTTERY HANDICRAFTS OF THE SOUTH-  
WEST INDIANS OF TZIA AND ACOMA PUEBLOS OF NEW MEXICO

*The School Arts Magazine, December 1928*



THE DESIGNS OF THE AMERICAN INDIAN, AMERICA'S  
FIRST CRAFTSMEN, ARE ALWAYS INTERESTING  
*The School Arts Magazine, December 1928*

## Experiment As a Means to Education

BEULA MARY WADSWORTH

*Kalamazoo, Michigan*

EXPERIMENTATION has been one of the great, vital factors in our country's marvelous scientific progress. In considering radio and aviation for instance, none but the urge of experimentation could have brought to fame Marconi, the Wright brothers, and other pioneers. This "urge" must have been the result of, first, inherent tendencies, and secondly, educational guidance of these tendencies.

Applying this to other lines of thought we can say, that if art is to leap forward with the same pace as scientific invention, the schools must definitely include this objective in their curricula. Guided training in technique is a necessary accompaniment but too long have teachers held out patterns and dictated lessons to students as crutches to lean upon, with no intention of ever leaving free their imaginations for true creative work. High school students, and even adults who flock to our evening schools, will find their imaginations igniting when proper fire has been allowed to kindle them into flame.

Here is an example of an evening class which illustrates the possibilities of this educative process. The problem in this case was the making of parchment shades.

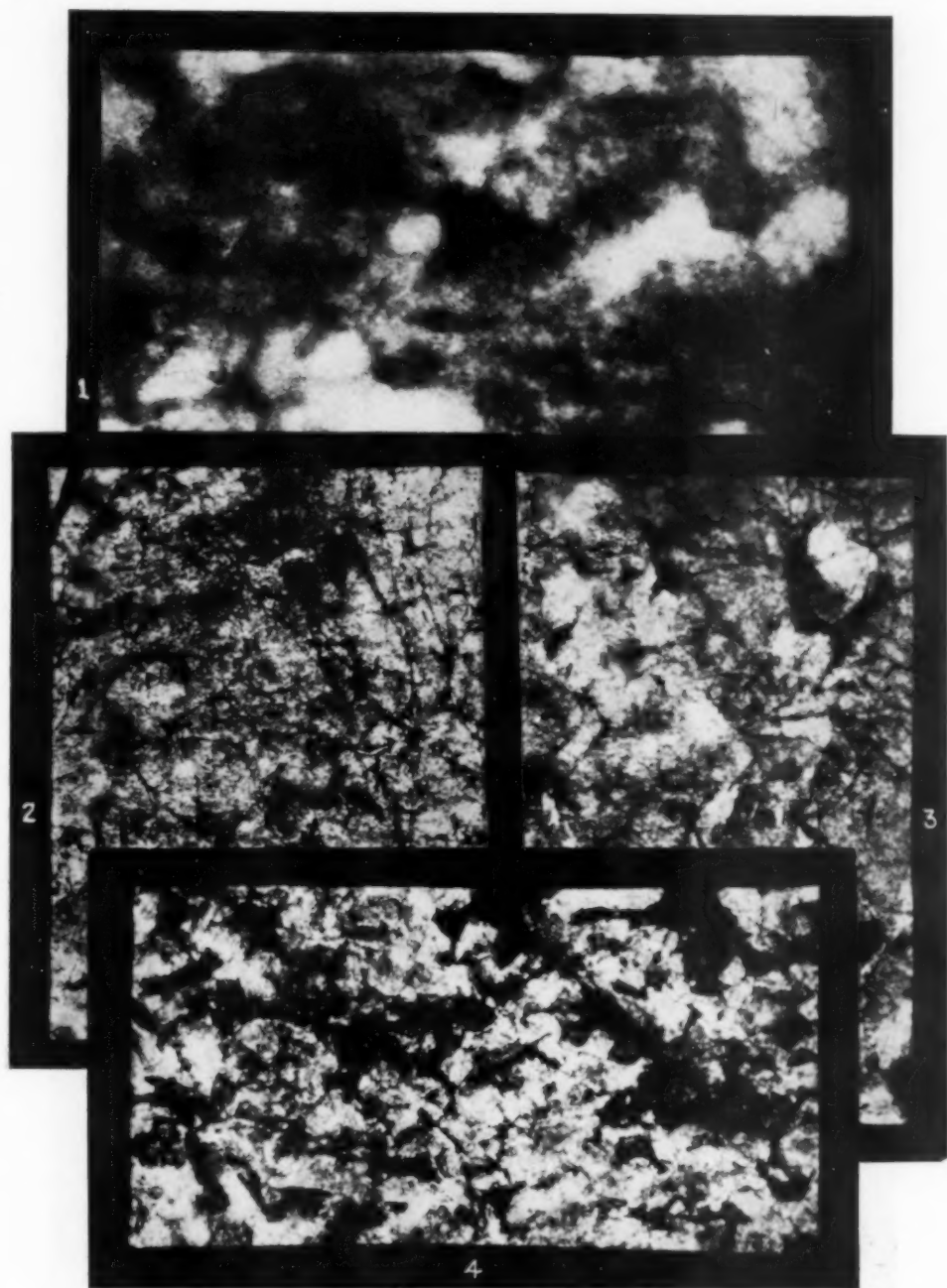
First, the students as investigators were introduced to the new field through examples that had been done in the line which was being considered, thus stimulating them to collect and study printed articles, illustrated pages, and

varied samples of parchment shades.

The desire once awakened led directly to experimental practice, practice being, according to Dr. William H. Kilpatrick, the first step in the learning process. The second step—that of meeting a difficulty was found in, perhaps, lack of materials or a way of doing. The third seeking "the needed way of behaving"—probably appeared in asking the teacher as to source of materials and how to overcome this or that unexpected turn of the experiment. The fourth step—the finding and applying of the needed "new way of behaving," and lastly, is "The balked activity goes forward." The instructor foreseeing needs had assembled in one group the materials for dye variations such as heavy wrapping paper, detail paper, white parchment paper, dyes, (National Aniline and Chemical Company, New York) paraffin, pans, brushes, flat irons, and electric plates; in another corner—for oil paint experiments, detail paper, tube paints, brushes, turpentine, and kerosene. Wire lamp shade frames upon which to mount the parchment were brought later by the students as individuals desired.

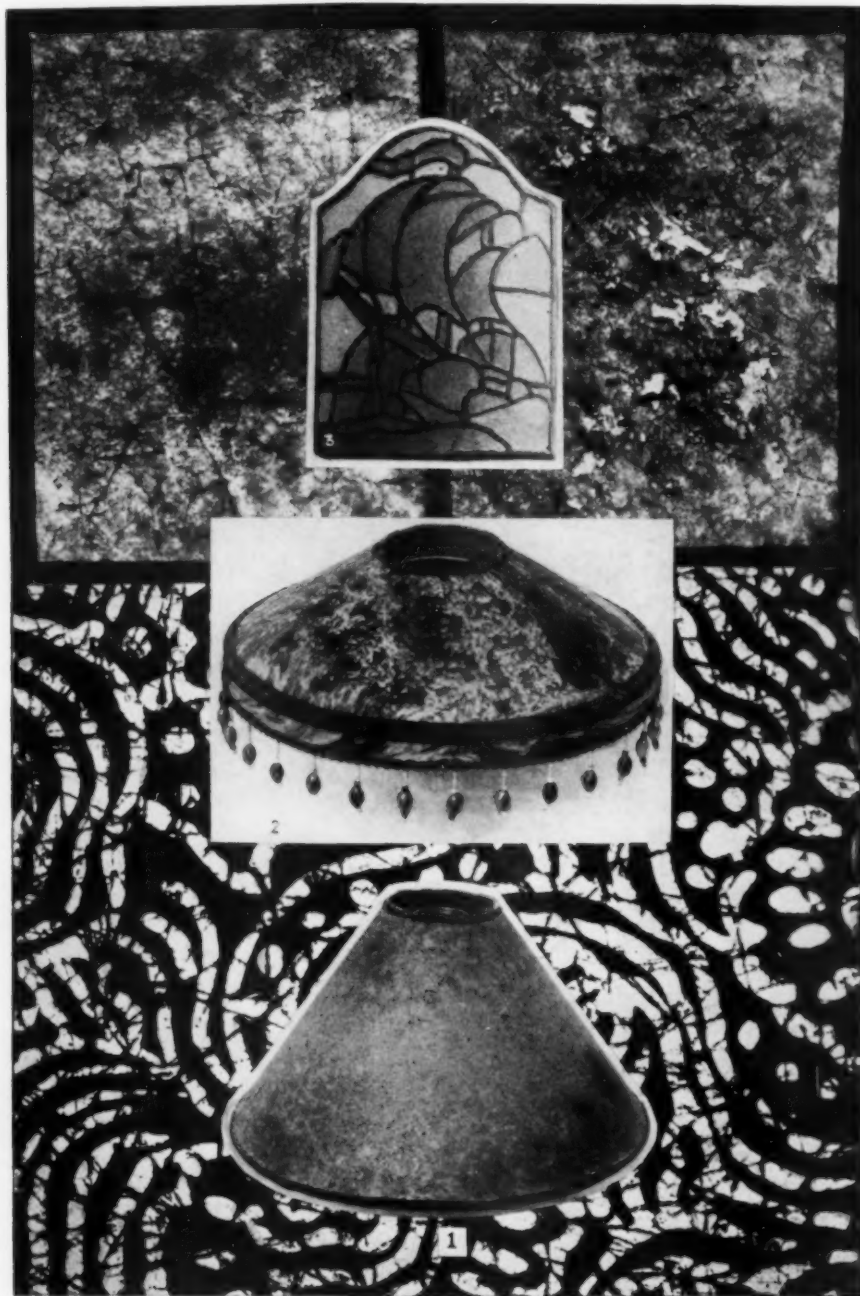
Each person worked out the shape of the shade by first making an experimental pattern. This was done by wrapping the frame with wrapping paper, and then fitting, pinning, and cutting it as was found necessary by trial; the student thus being thrown upon his own resources.

Those people having the most initia-



FOUR PARCHMENT QUALITIES. 1. MARBLE SURFACING WITH DYES FOR PARCHMENT SHADES. YELLOWS, REDS AND VIOLETS WERE MINGLED. 2. CHINESE CRACKLE. FOR PARCHMENT, RED AND PURPLE ON GRAY. 3. DAPPLE SURFACE PATTERN. YELLOWS AND VIOLETS. 4. AUTUMN LEAF BLEND. A SURFACE PATTERN IN AUTUMN COLORS FOR PARCHMENT SHADES

*The School Arts Magazine, December 1928*



THREE PARCHMENT EFFECTS AND LAMP SHADES AND SHIELD. 1. LAMP SHADE SPATTERED WITH OIL COLORS AND GOLD. 2. SHADE MADE WITH OIL MARBLING, USING YELLOWS, ORANGES AND BROWNS. 3. SHIELD MADE WITH MANILA PAPER "PARCHMENTIZED" DESIGN IN RELIEFO OUTLINE AND DYES

*The School Arts Magazine, December 1928*



tive plunged first into the game of parchment shade decoration, carrying others into it by their enthusiasm and successes. The teacher's careful encouragement and guidance aimed to lead everyone to at least some degree of achievement. The gleam of interest in the eye, the tense look of concentration, the bated breath, the feverish application of effort, the "ohs" and "ahs" over results were earmarks of that "something" going on inside the student which means response, and growth in thinking and doing.

If instead of adopting this method of experimentation, the old-fashioned dictation lesson had been used, it would have deprived the student of the original urge, of the keen delight in working through difficulties to satisfaction in success, because the thinking had been practically all done by the teacher.

Since the reader may be interested in the concrete experimental results of this project as well as in the means, a list of them is herewith appended:

#### DYE VARIATIONS

(Crushed paper should be done before mounting on lamp shade frames; marbling may be done before or after; batik, after mounting.)

*Autumn Leaf Blend:* Wrapping paper, crush; brush lightly with hot paraffin for a broken textured surface; float on two colors of dye; press under hot iron.

*Chinese Crackle:* Wrapping paper, surface with melted paraffin; crush in the hand; surface with dye which settles in the cracks; press with very hot iron

between papers changing papers quickly and often.

*Dapple:* Wrapping paper, crush; mottle on three colors of dye leaving flecks of bare paper; dry; float on paraffin; press.

*Ice Crystals:* Wrapping paper, crush; mottle on three colors of dye leaving flecks of bare paper; dry; float on paraffin; press.

*Batik:* White parchment or wrapping paper, paint on design with hot paraffin; paint dyes into spaces that are left; dry. Finish with or without shellac.

*Stained Glass:* Draw design on detail paper; outline with black reliefo for effect of leading; paint dyes into spaces with a brush; parchmentize with hot paraffin.

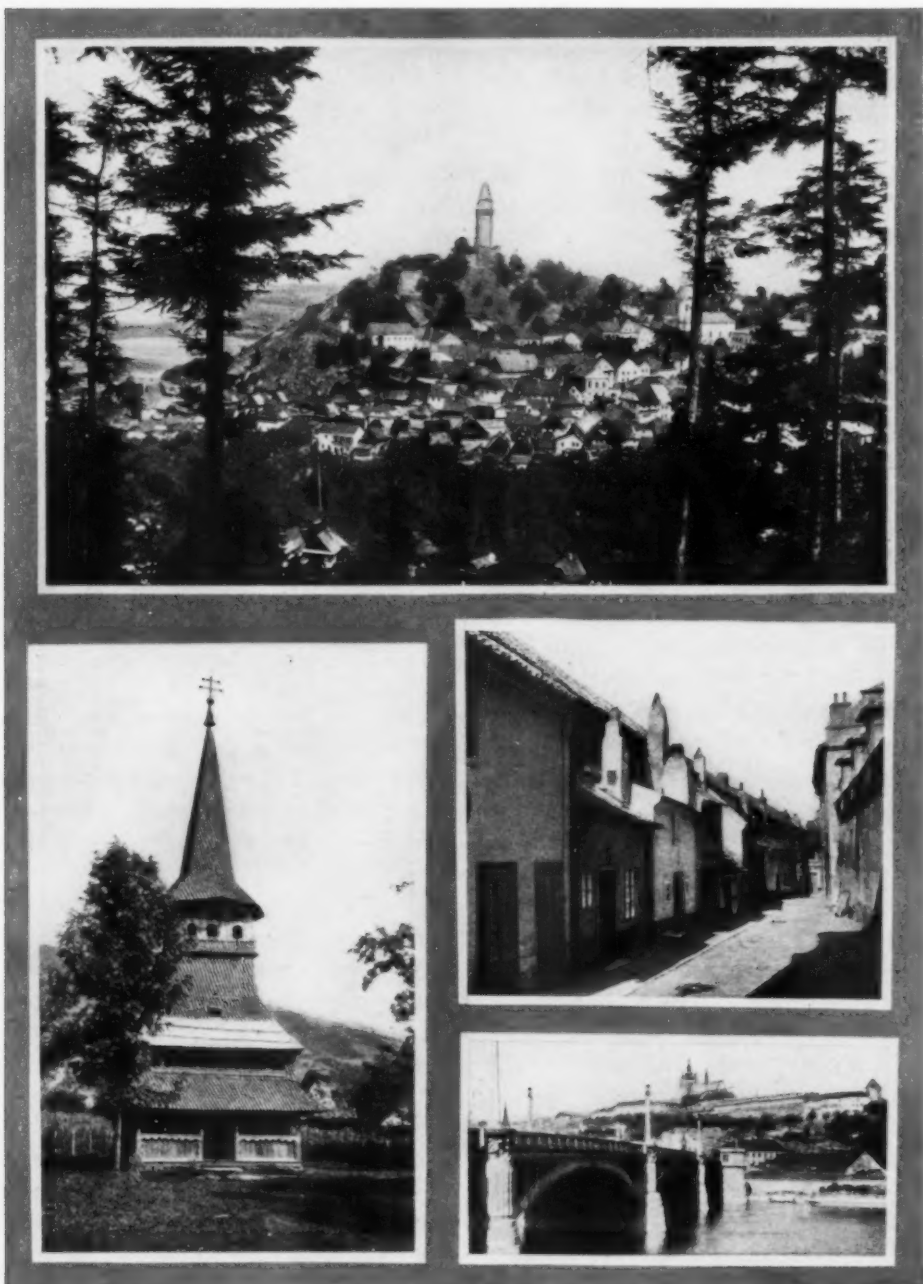
#### OIL PAINT VARIATIONS

*Spatter:* Thin oil color with kerosene. Spray, or spatter with a toothbrush scraped against edge of pan using one or more colors in even texture over the paper surface, or through a cut-out stencil, or over nature material laid on in design form.

*Marble:* Thin oil paint with kerosene; with brush drip colors on surface of water large enough to take entire surface of paper to be used for shade; comb or swirl the colors together, then drop the surface of the paper upon it. If submerged, the inner surface will also have a pattern.

*Sponge:* Texture by use of sponge dipped in thin oil color and dapple on the paper one color over another. (See accompanying photographs.)





FINE HANDICRAFTS COME FROM CZECHOSLOVAKIA, AND FINE BUILDINGS AND BRIDGES THERE SHOW THEY PRODUCE ARTISTIC CIVIC NEEDS. NO NATION CAN PRODUCE TRULY GOOD ART IF THEY CANNOT PRODUCE ARTISTIC CIVIC ART OR HOME ENVIRONMENT

*The School Arts Magazine, December 1988*



A GROUP OF CZECHOSLOVAKIAN HANDICRAFT

*The School Arts Magazine, December 1923*

## An Appeal from the First American Craftsmen

PART OF AN APPEAL SENT BY A DELEGATION OF AMERICAN INDIANS TO THE  
MAYOR OF CHICAGO

WHITE men call Indians savages. What is civilization? Its marks are a noble religion and philosophy, original arts, stirring music, rich story and legend. We had these. Then we were not savages, but a civilized race.

We made blankets that were beautiful, and that the white man with all his machinery has never been able to duplicate. We made baskets that were beautiful. We wove in beads and colored quills designs that were not just decorative motifs, but were the outward expression of our very thoughts. We made pottery—pottery that was useful and beautiful as well. Why not make school children acquainted with the beautiful handicrafts in which we were skilled? Put in every school Indian blankets, baskets, pottery.

We sang songs that carried in their melodies all the sounds of Nature—the running of waters, the sighing winds, and the calls of the animals. Teach these to your children that they may come to love Nature as we love it.

We had our statesmen—and their oratory has never been equaled. Teach the children these speeches of our people remarkable for their brilliant oratory.

We played games—games that brought good health and sound bodies. Why not put these in your schools?

We told stories. Why not teach school children more of the wholesome proverbs and legends of our people? Tell them how we loved all that was beautiful. That we killed game only for

food, not for fun. Indians think white men who kill for fun are murderers.

Tell your children of the friendly acts of Indians to the white people who first settled here. Tell them of our leaders and heroes and their deeds. Tell them of Indians such as Black Partridge, Shabbona, and others, who many times saved the people of Chicago at great danger to themselves.

Put in your history books the Indian's part in the World War. Tell how the Indian fought for a country of which he was not a citizen, for a flag to which he had no claim, and for a people that have treated him unjustly.

The Indian has long been hurt by these unfair books. We ask only that our story be told in fairness. We do not ask you to overlook what we did, but we do ask you to understand it. A true program of America First will give a generous place to the culture and history of the American Indian.

We ask this, Chief, to keep sacred the memory of our people.

GRAND COUNCIL FIRE OF  
AMERICAN INDIANS

by Scott H. Peters, *President*

Delegates:

George Peake (Little Moose) Chippewa  
Albert Lowe (White Eagle), Winnebago  
Donald St. Cyr (Flaming Arrow), Winnebago

A. Warren Cash (Spotted Elk), Sioux

A. Roi (Clearwater), Ottawa

Babe Begay, Navaho

Maimie Wiggins (O-me-me), Chippewa

## Modeling Cooked Foods

ANOTHER TIE-UP BETWEEN APPLIED ART AND ADVERTISING\*

RUTH VAN DEMAN

*Washington, D. C.*

PROBABLY not one in ten of the thousands of visitors who have streamed past the exhibits of the United States Department of Agriculture at recent expositions and State fairs have guessed that the toothsome roast meats and fowls, omelets, salads, and desserts displayed were not turned out that morning from the kitchen of an expert chef. One Chicago urchin, tempted beyond endurance by the realism of these food models, slipped under the rope and all but made off with a large dish of lamb stew. To his hungry eye it looked perfect, and there was no time for confirmation by his equally keen nose or by a quick dip of the finger. After the valuable model was retrieved, his anger blazed when the attendant proved to him that it was only a beeswax and paint stew. Doubtless he still treasures a grudge against a government that practices such deception.

Many other persons cast eyes of longing on these realistic models from quite different motives. Food advertisers, teachers of dietetics, lecturers, and demonstrators inquire repeatedly where these models are made and seek to make some arrangement for obtaining duplicates, for convincing models of cooked foods are rare, though uses for them are steadily increasing.

Mrs. Margaret Russell Roller, who makes these models for the Office of Exhibits of the Department of Agricul-

ture, has developed her own technique. She guards no trade secrets, however, and is confident that such food modeling can be taught successfully in applied art courses. To girls taking home economics this should make particular appeal, and offers an interesting opportunity for correlation of projects.

The materials used by Mrs. Roller in her models are few and easy to obtain—plaster of Paris of the fine grade used for dental work; beeswax toughened with Canada balsam; and oil paints.

The food subjects for the models are cooked in the usual way and they must be allowed to cool before the mold is started. Practically every food presents a different problem in modeling, Mrs. Roller finds, and must be studied carefully after it is placed on the serving dish. If it is very delicate and likely to be affected by the plaster, she makes a color sketch or takes color notes of the various parts to be used in painting the model.

The models for foods such as stews, cup custards, and some desserts can be made right in the serving dishes (Fig. 1). Chops, roasts, and all such foods which stand up away from the dishes are made separately. This is one of the most important steps—to study the food and determine how many parts the mold must have to enable each piece to be lifted off directly. Every part that has any cut-under must be a separate piece,

\*Photographs from the United States Department of Agriculture.



but the mold should have no more pieces than necessary. There are, for instance, seven pieces in the mold of the large beef roast (Fig. 2).

When the general plan of the mold has been determined, outline the first section with a ridge of plasticine. This first section of the mold is the key for all the rest, and it must be a part that can be used as a firm base. In the mold of the beef roast, the section under the ribs was cast first.

When the plasticine for the first section is in place, make a mixture of the plaster of Paris and water. Shake in the plaster until it begins to come up through the water, and stir until the mixture has a creamy consistency. Ladle the liquid plaster onto the section outlined with plasticine, and let it set. When it is firm, pull off the plasticine walls. Grease the edge of the plaster, and, using it as one wall for the next section of the mold, complete an outline with plasticine as before. By so using the edge of the plaster mold instead of plasticine as the boundary adjoining the next section, the pieces fit close together. Then when the wax model is cast, it shows only slight ridges from the joints of the mold and they can be easily tooled out.

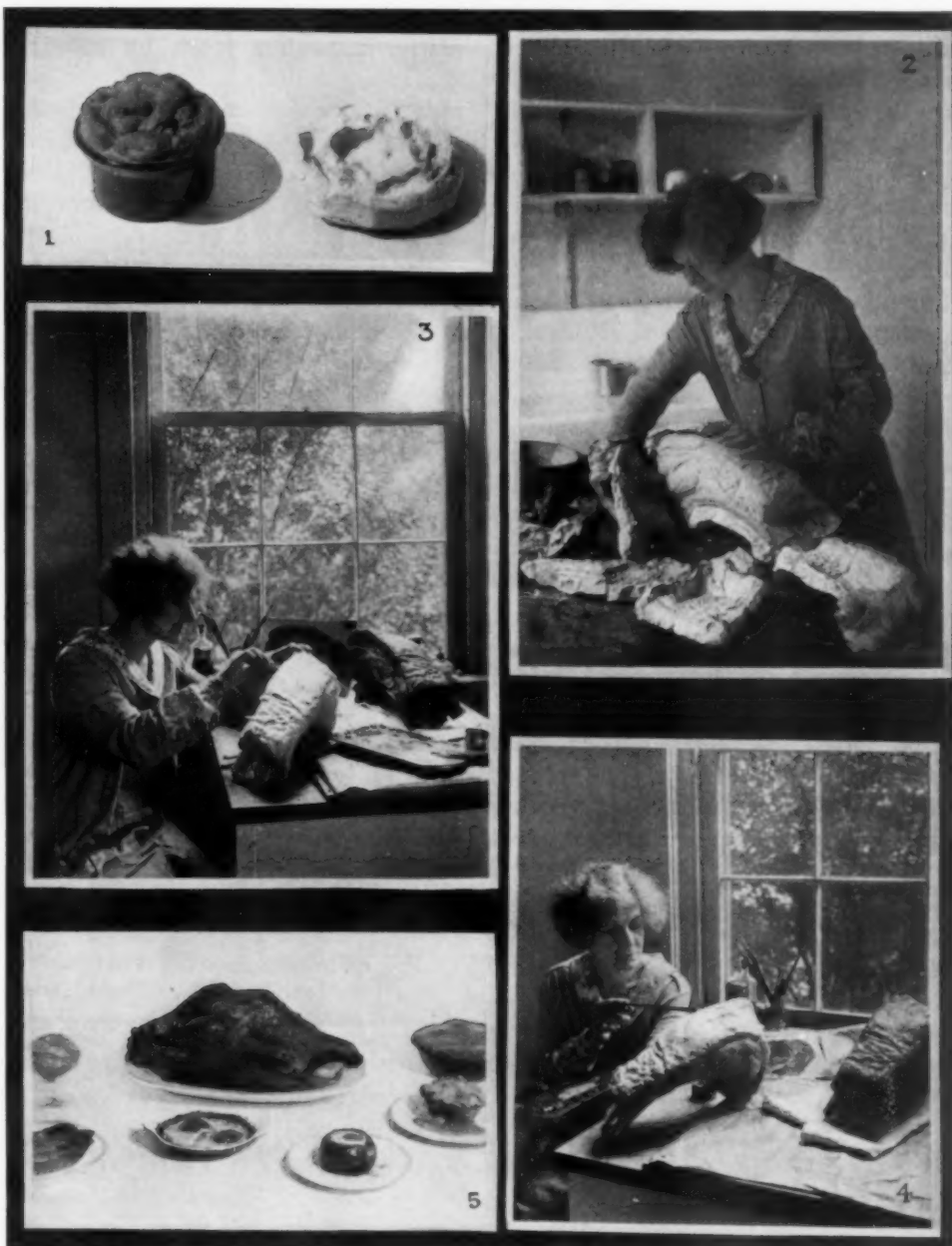
When the second section of the mold has set, pull off the plasticine walls and continue as before until the entire mold is cast. Leave an opening, however, through which to pour the hot wax. Where and how large this opening should be depends on the size and shape of the food. It is generally in the base section which the model rests on, and if possible it should be large enough to admit the hand or the fingers.

When the mold is complete, lift it off

carefully, piece by piece, fit these together, and bind firmly so that they cannot slip during the casting. Before making the wax cast, pour hot water into the mold. This not only warms and moistens it and keeps the wax from sticking, but also serves to test the tightness. If there are leaks at the joinings, stop them up with plasticine. Then empty the hot water from the mold, pour in the hot beeswax tinted to the basic color of the food, and rock the mold back and forth until the wax flows into every depression. Pour out the surplus wax, and immediately pour it in again. Continue in this way, adding layer after layer of wax until the cast is at least one-fourth inch thick, or more if need be to make it strong. Small objects may of course be cast solid, but this would make large models unnecessarily heavy and expensive. If handled with care, the hollow ones are thoroughly satisfactory.

If the opening in the mold is large enough to admit the fingers or the hand, press a layer of cheesecloth into the final layer of hot wax, to strengthen the model. Then if it breaks it will not fall apart and can be easily repaired. It is also a good plan to fill up the hollow models with wadded paper or ground cork.

Let the wax cast stand until it is well set. Then carefully loosen and work off each piece of the mold (Fig. 3). Compare the cast with the real food. Some edges will need to be sharpened, depressions deepened, and bits of plaster and the lines left by the joints of the mold removed. With a few small modeling tools, improvised from manicure articles and kitchen implements, this can easily be done. An alcohol lamp or a gas flame for heating the metal tool is also needed.



- FIG. 1. SOME MODELS CAN BE CAST IN THE DISHES, AND THE MOLD THEN HAS ONLY ONE PIECE  
 FIG. 2. TAKE THE MOLD, SECTION BY SECTION, FROM THE WAX CAST  
 FIG. 3. TOOL OUT THE RIDGES LEFT BY THE JOINTS OF THE MOLD, DEEPEN DEPRESSIONS, AND  
 BRING OUT ALL THE CHARACTERISTICS OF THE FOOD ITSELF  
 FIG. 4. STIPPLE ON OIL PAINTS TO IMITATE NOT ONLY THE COLOR BUT THE TEXTURE OF THE FOOD  
 FIG. 5. PRACTICALLY ANY FOOD FROM "SOUP TO NUTS" CAN BE REPRODUCED IN A WAX MODEL THAT  
 LOOKS GOOD ENOUGH TO EAT

*The School Arts Magazine, December 1938*

This careful tooling is one of the features that make for perfection in Mrs. Roller's models and give them their exceptionally realistic character. Many model makers are not careful to remove the lines indicative of the joints in the mold, and their models are plainly *models*. Mrs. Roller, on the contrary, goes over her casts again and again until all such traces are obliterated and until the wax model has the configuration of the original food to the slightest wrinkle of skin or roughness of bone. She cautions, however, against adding any wax to the model after it has been cast.

The model is now ready for the color. With the food itself as a guide supplemented by any color sketches and notes, stipple on oil paints to imitate not only the color but the surface of the food (Fig. 4). If the color is brushed on, the model looks painted and artificial. To give the shine characteristic of hot roast meats and other greasy foods, after the paints are dry, apply a coat of shellac, pure or diluted with alcohol according to the degree of shine desired.

Since Mrs. Roller's models are shipped from fair to fair and oftentimes placed by persons unfamiliar with them, she cements them to the dishes on which they are to be exhibited. This also saves handling the models themselves and damaging the delicate painted surface. And here again she adds an

exceptionally realistic touch. On the platter beneath a roast, for instance, she imitates the drippings of fat and meat juice, with melted wax colored and streaked so exactly like the real that it is hard to believe they did not drain from the meat as it stood awaiting the carving knife.

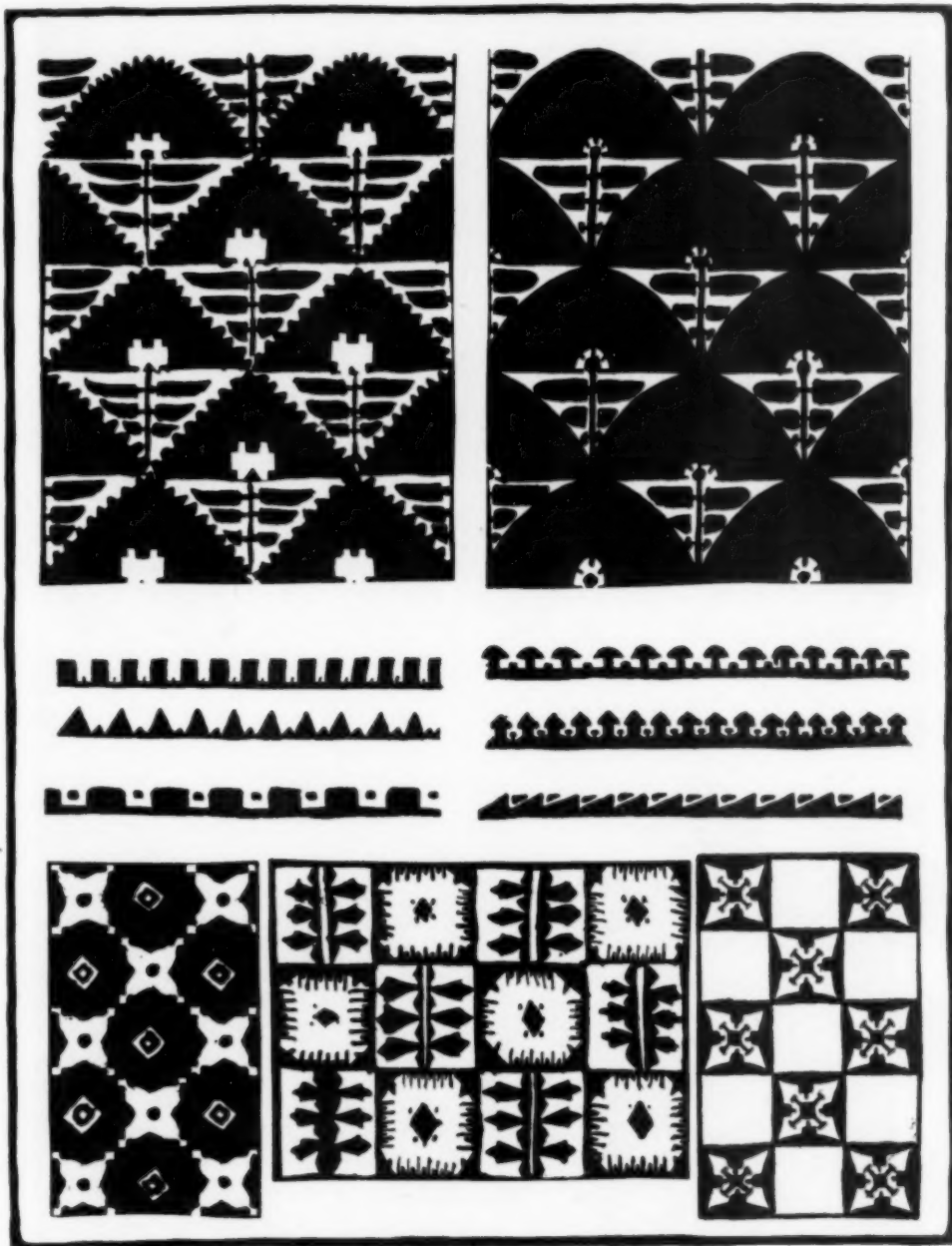
For the beginner in food models, Mrs. Roller advises apples, peaches, oranges, potatoes, carrots and other whole fresh fruits and vegetables. As skill develops, raw meats, such as a slice of ham or a chop, might be tried; and then a fried egg or some other small cooked food.

It was only a few years ago that Mrs. Roller herself started in this way. Soon after she was making a series of cooked food models for the government scientific exhibits at the Sesquicentennial Exposition. What Mrs. Roller taught herself about food model making under pressure of necessity, she is certain can be developed in the classroom and may open up to students an interesting and profitable vocation. Practically all she had as a printed guide were the two following publications, which do not, however, touch on the subject of cooked foods:

PLANTS OF WAX. Laurence Vail Coleman. American Museum of Natural History, Guide Leaflet Series, No. 54. New York. 1922.

MODELLING: A GUIDE FOR TEACHERS AND STUDENTS. Vol. III. Ed. Lanteri. Chapman and Hall. London. 1911.





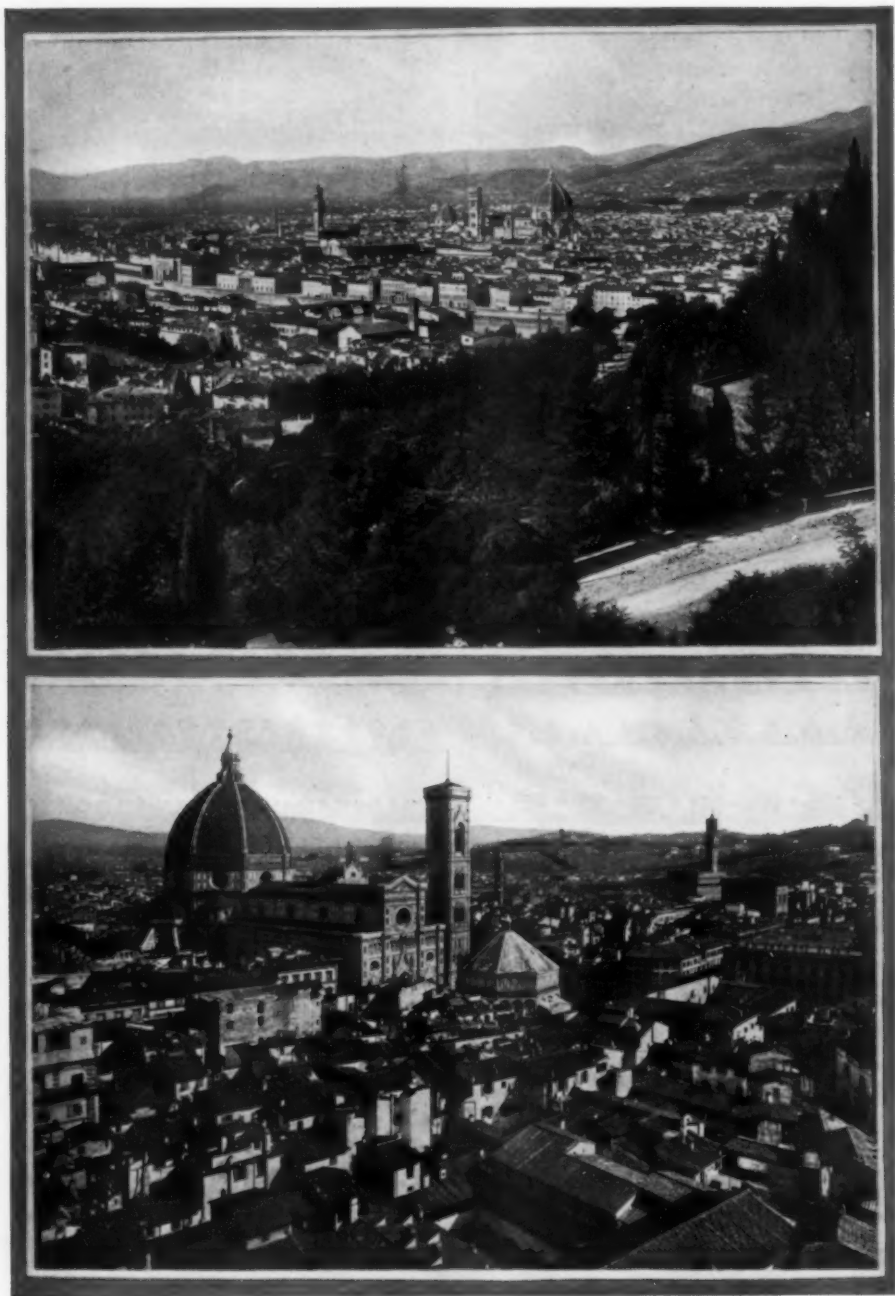
GOOD HANDICRAFT DESIGNS PRODUCED BY THE STUDENTS OF FRANCES  
EBY, ART INSTRUCTOR, OAKLAND, CALIFORNIA PUBLIC SCHOOLS

*The School Arts Magazine, December 1928*

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FLORENCE, BEAUTIFUL HOME OF ITALIAN HANDICRAFTS

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THE CITY OF "FIRENZE" OR FLORENCE, ITALY, BEAUTIFUL  
HOME OF THE GOLDEN AGE OF HANDICRAFTS IN ITALY

*The School Arts Magazine, December 1928*





TWO EXAMPLES OF SWISS CERAMIC HANDCRAFT SHOWING  
A BALANCED AND AN OCCULT PATTERN ARRANGEMENT

*The School Arts Magazine, December 1928*



A SWISS VILLAGE MADE FOR CHILDREN'S SANDBOX USE OR FOR MAKE-BELIEVE TOWNS. THE BUILDINGS MAY BE COMPACTLY TELESCOPED INTO EACH OTHER AND PUT AWAY IN A SMALL SPACE.

*The School Arts Magazine, December 1928*



WNS.  
IN A

THIS IDEA HOLDS GOOD FOR USE BY AMERICAN TEACHERS. A MODEL AMERICAN VILLAGE WITH POST OFFICE, CITY HALL, FIREHOUSE, HOMES AND GARAGES CAN ALL BECOME A CLASS PROBLEM, MADE AND FINALLY ASSEMBLED BY THE ENTIRE CLASS.

*The School Arts Magazine, December 1928*



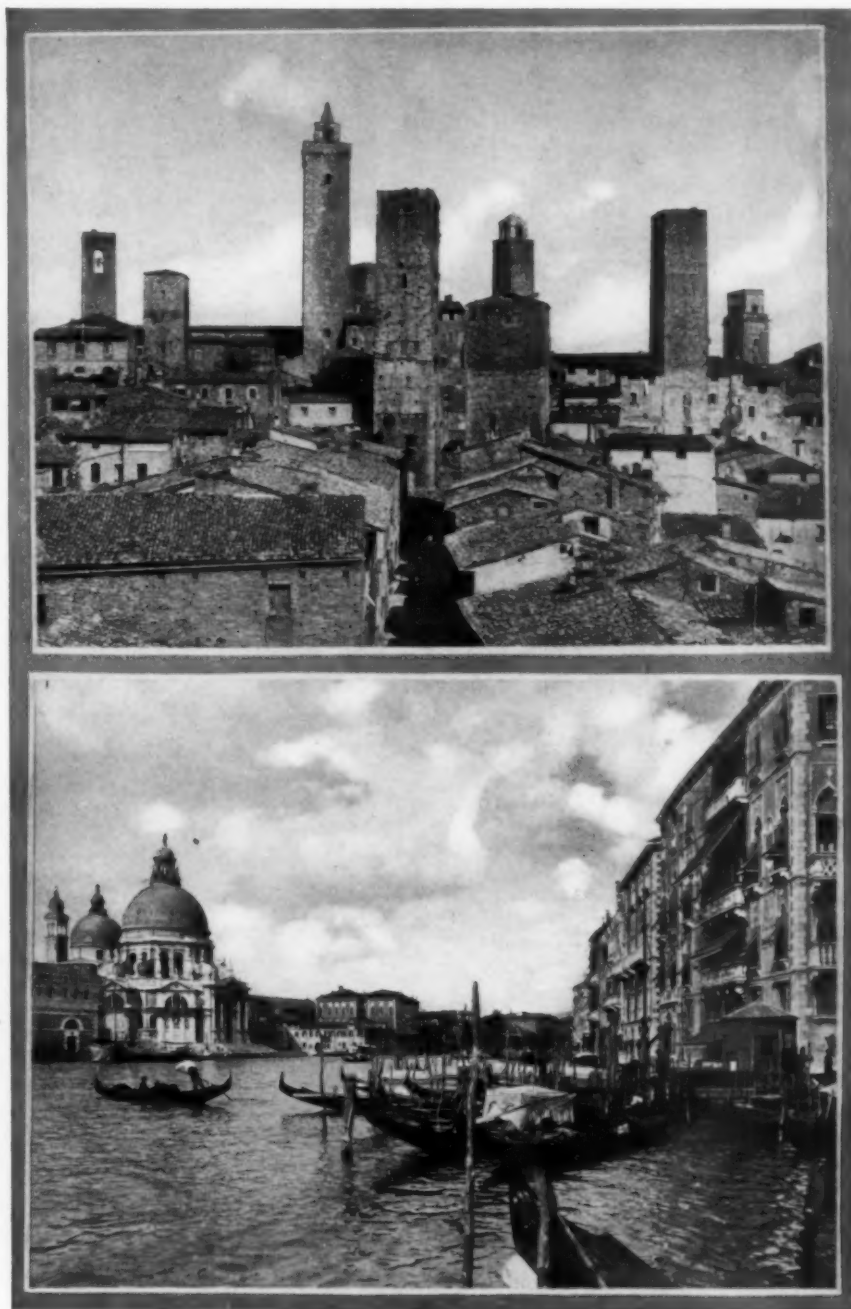
ENAMELLED BRONZE TRAPPINGS FROM EARLY BRITISH CRAFTSMEN. SKETCHED IN THE BRITISH MUSEUM

*The School Arts Magazine, December 1928*

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SAN GIMAGNANO AND VENICE, CENTERS OF ITALIAN ART

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SAN GIMAGNANO AND VENICE, TWO CITIES OF ITALY INTERESTING TO ANY CRAFTSMAN, AS THE CITIES ARE FINE EXAMPLES OF CRAFTSMANSHIP IN MANY WAYS

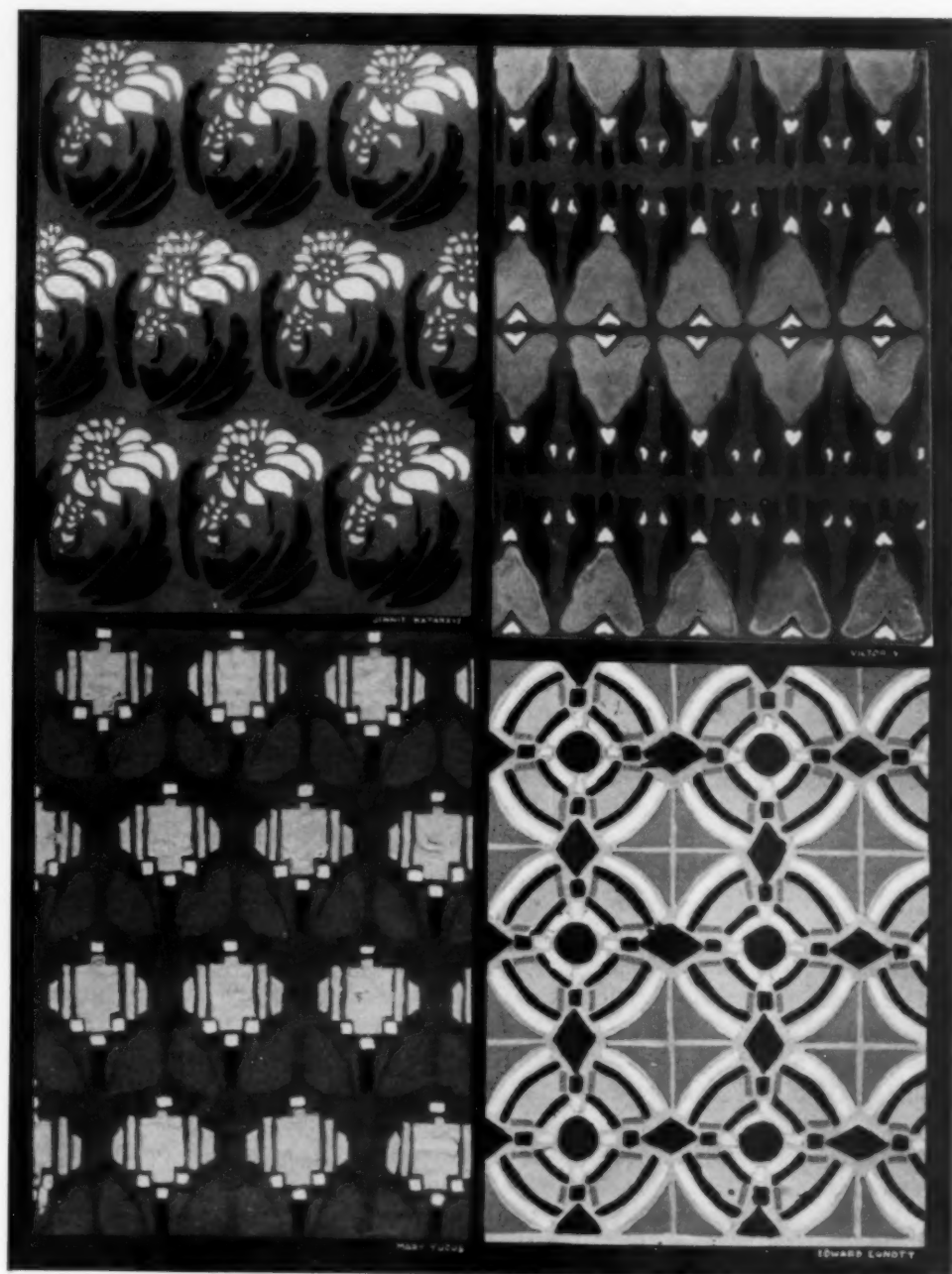
*The School Arts Magazine, December 1928*





CONVENTIONAL TREE DESIGNS BY GRADE CHILDREN THAT MAY BE APPLIED TO MANY HANDICRAFTS

*The School Arts Magazine, December 1928*



A PAGE OF ALL-OVER HANDICRAFT DESIGNS FROM THE PUPILS OF THE SPRINGFIELD, OHIO, PUBLIC SCHOOLS. HARRIET M. CANTRALL, SUPERVISOR OF ART

*The School Arts Magazine, December 1928*

## Making Linoleum Cuts

F. C. HUGHES

*Spokane, Washington*

IN MOST of our high schools of today the students publish a school paper and usually sponsor a school annual. Nothing serves better to motivate the several school activities usually represented by these enterprises. In fact, the whole school as an organization may be made to revolve about these publications.

Many of these school papers could be improved greatly by the use of more illustrations and art work in general: special occasions, special events, special students and members of the faculty, and many other subjects furnish material which is always interesting to the readers of these publications. The cost of the cuts necessary to such illustrations has in most cases been the impossible factor to be considered. The use of very many cuts if made in the commercial shop are too expensive for the average high school paper.

The linoleum cut is growing very much in popularity as a satisfactory substitute for the more expensive cuts, and for certain types of illustrations gives equally good results. They are easy to make and their cost is practically nothing. If made carefully and in accordance with print shop methods the printers are very kindly disposed toward this method of cuts and are glad to offer their help and suggestions to the students.

The drawing accompanying this article gives the different steps in the making of a linoleum cut for the printer, and

very little additional instruction is necessary.

The linoleum may be procured at almost any department store and in most cases there are remnants which will cost nothing at all. However, only the very best grade of linoleum will serve. These should be prepared and mounted as shown in the illustration.

The thickness of the finished block is a very important part of the work if the cut is to be used in connection with standard type. An engraving from the print shop will serve to give the exact height of the finished cut though it is better to have the cut finished just a little too high than too low. The printer can take the fullness off with a machine for the purpose.

The face of the linoleum should be polished smooth and clear of scratches, after which a coat of white show card color will give it a smooth white surface easily worked on with either pen or pencil.

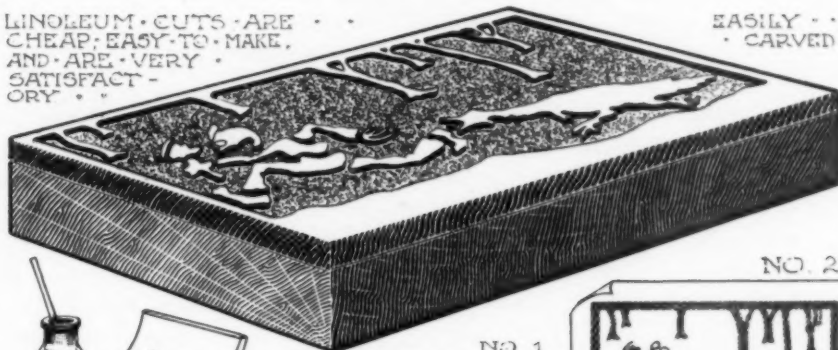
The carving may be done with a small pocket knife or carving tools, leaving the lines in low relief. An old letter press is very necessary in the proofing of these cuts because many changes will appear necessary after seeing the proof. Mimeo-graph ink works quite well for these.

If the cuts are shellaced before they are sent to the printer they are very much more satisfactory because they are then capable of being washed in the usual way.

# LINOLEUM CUTS

LINOLEUM CUTS ARE  
CHEAP, EASY TO MAKE,  
AND ARE VERY  
SATISFACTORY

EASILY  
CARVED



NO. 2.



FIRST THE LINOLEUM  
SHOULD BE GLUED TO  
BLOCK TO MAKE FIN-  
ISHED CUT 1/8" HIGH.

NO 1

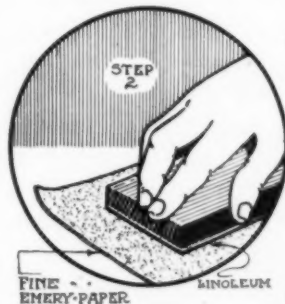


RIGHT SIDE



REVERSE

THE ILLUSTRATION MUST  
BE TRACED ON THE LINO-  
LEUM IN REVERSE AS  
SHOWN IN NUMBERS 1-2



FINE  
EMERY PAPER

LINOLEUM

IN STEP NO. 2 THE FACE  
SHOULD BE RUBBED ON  
A PIECE OF EXTRA  
FINE EMERY PAPER  
UNTIL IT IS SMOOTH  
AND PERFECTLY  
FLAT



STEP 4



STEP 5



STEP 3

COVER FACE OF BLOCK WITH  
WHITE INK OR SHOW CARD COLOR

CARVE IN LOW RELIEF  
USING KNIFE OR CARVING TOOLS

DRAW OR TRACE THE  
FORM TO BE CUT ON  
LINOLEUM IN REVERSE  
FIRST WITH PENCIL  
THEN WITH BLACK INK  
MAKING BOTH THE LINES  
AND MASSES EXACTLY  
AS THE FINISHED CUT  
IS TO BE



COVER  
THE FIN-  
ISHED CUT  
WITH THIN  
SHELLAC

ENCLOSURES

A PAGE BY F. C. HUGHES OF SPOKANE, WASHINGTON, ILLUSTRATING THE MAKING OF LINOLEUM CUTS

The School Arts Magazine, December 1928

## Pierced Copper Book-Ends

JANET KATHERINE SMITH

*Art Instructor, Kansas City, Missouri*

THE accompanying photograph shows some book-ends that have been made with a great deal of delight and not much difficulty. The equipment needed is a jeweller's adjustable saw frame, plenty of blades, and a few files of different kinds. If the sawing is accurate enough, one small file alone may serve for the finishing: as an experiment, the Huntress design was executed entirely with the saw and not finished with a file at all. Copper of about 20 gauge is about right, and may be ordered from any good hardware store: it comes in sheets of any size and is quite inexpensive. Pieces nine by twelve inches will make a support large enough to hold rather tall books. Be sure to get the soft or annealed kind. The tools may be purchased at large hardware houses or ordered from C. and E. Marshall, 5 South Wabash Avenue, Chicago; specify a frame with a six- or eight-inch capacity, and number four blades. Three six-inch needle files—rat-tail, knife-edge, and half-round—will be ample for even the most delicate work, but if you are buying only one, get the half-round as it is the most versatile; they will cost about a quarter each. This equipment will last indefinitely and serve for all sorts of metal and sheet ivory work, even with the most advanced problems.

A piece of board about ten by four inches, with a good-sized V cut in one end, fastened to the work table with a clamp from the dime store, will provide a

saw-groove to rest the work on and to protect the table from saw-cuts.

First prepare the design, considering the pattern for its silhouette value and avoiding all undecided or meaningless lines. Simplify it to the strongest possible play of rhythmic line and mass, judging the background shapes as well as all the parts of the design itself. Keep a strong border of the copper all around, with at least one inch of plain metal above the bend, before the piercing commences; tie all parts of the design together by touching other parts or the border, especially to strengthen thin places like wrists, ankles, stems of plants, and the like. Allow a turn-under of at least three inches for the books to rest on. When the design is complete, trace it on tough tracing tissue and paste flat onto the copper. Nothing really will hold the two together from the beginning to the end of the sawing, but re-pasting is not forbidden. It might be wise to have an extra tracing in case one tears in the making. Usually both supports have the same design, but occasionally, as in the "Huntress" pair, entirely different patterns, connected closely in idea are most effective. If the designs differ, however, great care should be used to keep the total masses very similar in size and proportion, and of course identical in outside shape and corresponding in style.

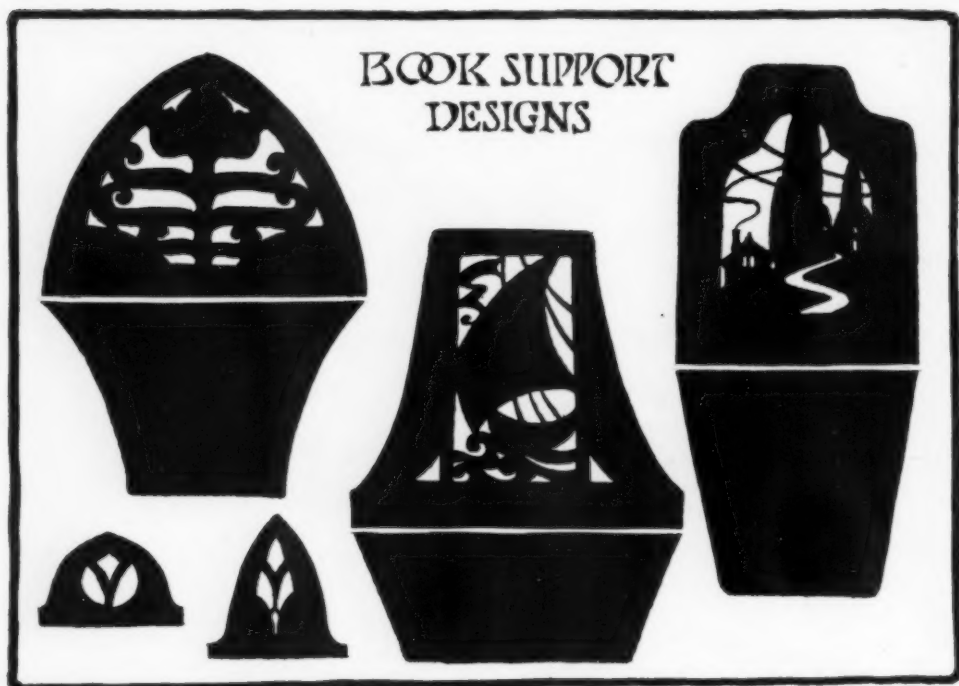
To start the sawing, put the blade in the frame at the handle end with the teeth pointing outside and toward the





FOUR PIERCED COPPER BOOK-ENDS BY JANET KATHERINE SMITH OF KANSAS CITY, MISSOURI

*The School Arts Magazine, December 1928*



handle, and fasten tightly. Then push the other end of the frame against the table, "spring" the blade into that end, and fasten. This pushing of the frame will make the blade taut: if this is not done, it will wobble and break at once. Commence to cut the outside shape of the book-ends sawing with even strokes directly perpendicular to the copper, and going just barely outside the line in the waste metal. When the shape is done, holes must be made with a drill or punched with a hammer and nail, one to each pierced place, to admit the blade. Undo the end of the blade away from the handle, thread the blade from the wrong side of the book-end through one of the holes, and insert in the frame again, springing it in as before. Then proceed to cut the inside pattern as you did the outside shape, working always in the

waste metal to allow for irregularities in cutting. The more experienced you become, the nearer on the line it is safe for you to saw.

Finish by filing down all roughnesses, polish with emery cloth, and finally with silver polish or pumice and water. Bend the metal of the base at right angles to the upright part, in a vise or a crack in a table using a wooden mallet or padded hammer to avoid bruising the copper. After the bending and the final polish, the book-ends may be shellaced to preserve the polish, or allowed to tarnish to a natural bronze tone. Or they may be given a fire finish. To do this, hold them with an old pair of pliers (the heat will take the tempering out of a good pair and spoil them) over the flame of an ordinary gas stove, moving them gently to distribute the heat evenly over all

the copper. After a little the metal will commence to turn lovely orange and red-purple tones. Do not leave in the heat after these colors have appeared, but remove from the flame and cool, either in cold water or more slowly; it does not matter which way. Then put on a coat of shellac to preserve the colors. Be sure to hold the pliers on the bent part, as the color will not go where

they touch the copper. Any grease on the metal will also affect the color, so after the preparatory polishing, which for a fire finish must be unusually thorough, protect the book-ends in handling with paper or a cloth before the heating, or finger prints will show on the metal. And now the book-ends are finished, ready for useful and decorative service.

## Linoleum Prints for Color Study

CHARLES B. BRADLEY

*Head of the Art Department, State Teachers College, Buffalo, New York*

TEACHERS of drawing everywhere are searching for new and better methods of teaching color, especially for methods which do not involve the difficult technique and which emphasize color principles in a definite and concrete way. We are engaged in training teachers for the elementary schools and the following experiment was worked out in our Normal department and used with considerable success in the practice school. It is offered in the hope that it may be of assistance to teachers elsewhere.

A suggestion from the printing instructor in our school set us to thinking of the possibility of using linoleum block printing as a method of teaching color. This was discussed in a third year Normal class and although none of the students had ever cut a block we determined to work out the project. Some time was spent reviewing color and looking up the points under color in various books and outlines. Each student then selected one point or principle to be taught by means of his design and made small

preliminary sketches. It was decided that for the sake of uniformity all blocks should be of one size, 5 inches by 7 inches, and that the lower two inches should be used for the brief letter title which should give meaning to the design and applied color. Oblongs of this size were next toned with charcoal and with kneaded rubber erasers the light areas were picked out. These charcoal designs were worked over after class criticism until they seemed suitable for the purpose.

Ordinary quarter-inch cork linoleum such as is laid on floors was used, as this can be purchased at a low price by buying remnants in the department stores. The designs were traced on onion skin paper, reversed and transferred to the linoleum by means of carbon transfer paper and we were then ready to cut the blocks. This cutting was done with stencil knives or penknives which required repeated sharpening as the grit in the linoleum quickly dulled the edge. If the knife is held at an angle so as to make a sloping cut the remaining lin-



A GROUP OF LINOLEUM PRINTS USED TO HELP THE STUDENTS IN COLOR STUDY

*The School Arts Magazine, December 1928*

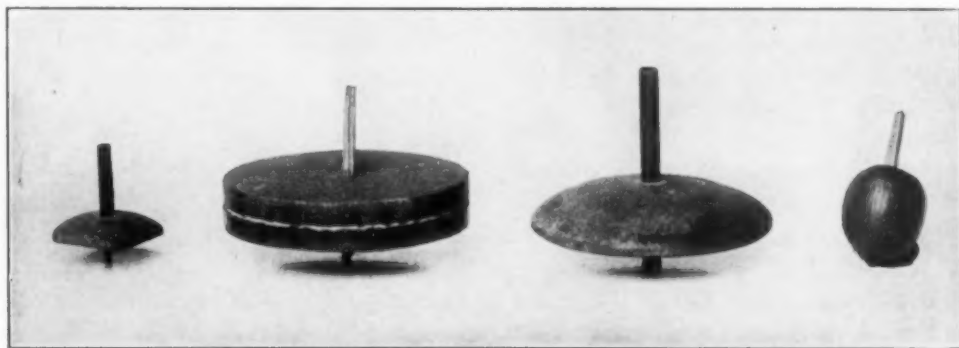
oleum lines and shapes will not be weakened nor be so likely to break in the process as their attachment will be broad at the base. Small areas need not be cut deeply but the larger areas must be cut and the cork removed nearly down to the burlap backing or smears of ink will appear in the printing.

After the blocks were cut prints were made by rolling black printers' ink from a pane of glass onto the block with a roller and then placing paper over the block and running these between sheets of cardboard through an ordinary clothes wringer. Printing with the wringer proved to be a good exercise and the students decided that those experienced in cranking a Ford were best qualified.

When the prints were dry all were eager to color them. This was done with the ordinary school water colors and it was found that the oily ink repelled the water color and made it very easy to confine the color to the white areas.

As most of the prints could be colored in many ways to illustrate the principle

suggested in the words, we decided to try them out in the hands of the children of the grades. In order to secure a larger number of prints for this purpose we glued the best blocks on pieces of wood of the right thickness to make them "type high" and asked our printing department to print them on their regular press. These were then distributed in the grades according to the needs of the various classes and proved very popular with both teachers and pupils. As all the areas to be colored are completely surrounded by black lines the children had little difficulty in controlling their color and all the attention could be centered on the colors used. Many of the designs proved to be more interesting when parts of the designs as well as the lettering were left white and in all cases the black design unified the results in an interesting way. The whole project was of sufficient interest to all concerned to stimulate us to further efforts to discover new variations and applications of the project in the future.



COLOR TOPS THAT MAY BE MADE FROM SIMPLE BUTTONS AND NUTS



# ART FOR THE GRADES



HELPS IN TEACHING  
ART TO THE CHILDREN\*



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## Ten Little Lessons in Color Study for the First Grade\*

FRANCES S. LAVENDER

*Ionia, Michigan*

### LESSON SIX—COVER DESIGN

EACH child will enjoy making an envelope in which to keep his squares and bits of colored paper. Give one 4-inch x 1-inch strip of yellow, of red, and of blue paper to each pupil. Fold into quarters and cut. Add small squares of the neutral colors in different arrangements. Save these for the next lesson.

### LESSON SEVEN—ENVELOPE

Use black or gray construction paper or gray bogus paper 9 x 12 inches for the envelopes. Give directions for folding the paper into envelope 9 x 5 inches. Take the colored square designs of red, yellow, and blue made in the last lesson and lay them on the envelope. Decide which looks best. Make four squares

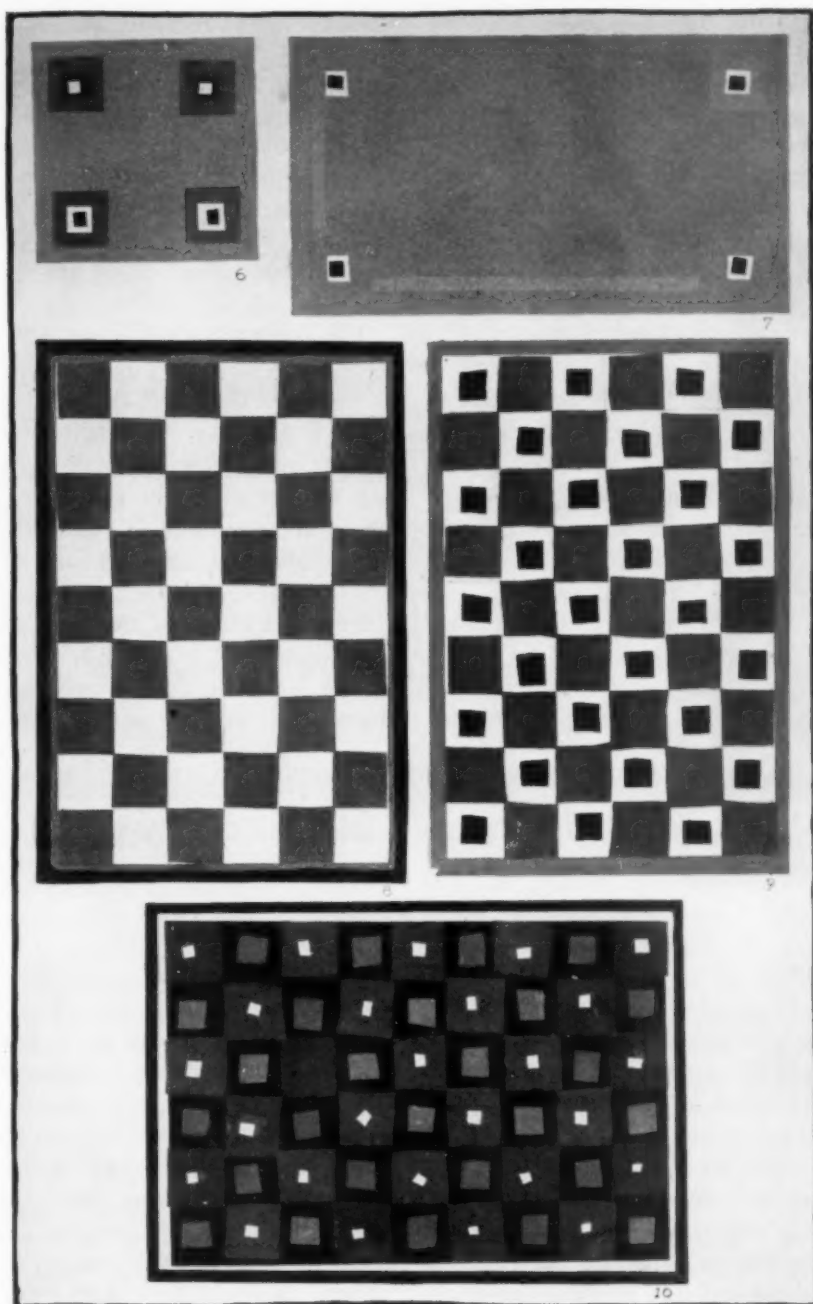
and paste in the corners; then add the connecting lines. Place the envelopes in the chalk tray at the front of the room where the teacher may study the color combinations with the children.

### LESSON EIGHT—SURFACE DESIGN

In making the corner designs for the envelope, the children studied a primary combined with the neutrals. They will now study these colors when used in a surface design. Talk over the checked gingham in the room. These designs use squares of light and dark arranged so as to make a pretty surface design. Let the pupils try to make a nice design with squared paper.

The teacher will need to rule black, white and gray construction paper into inch squares. The children will take

\*These lessons are concluded from the November 1928 Holiday number.



PROBLEMS FOR COLOR LESSONS SIX TO TEN

*The School Arts Magazine, December 1928*

their 4-inch x 4-inch squares of normal colors from their envelopes. The teacher should ask one third of the room to study yellow, another third red and another third blue. Fold two squares of the primary color into sixteen squares and cut into inch squares.

In order to secure a variety of results in color give one third of pupils studying red a black squared background, one third white, and one third gray, and so on with yellow and blue. Paste a colored square on every other square of the neutral background. This makes a checkerboard design. Place the designs in the chalk tray and study the effect of a color on the different neutral backgrounds.

#### LESSONS NINE AND TEN—SURFACE DESIGN

Perhaps several lessons will be necessary to work out a number of surface

designs so that the children may have a rich experience in the handling and arrangement of the colors. Make the lessons a real color play. Allow the children to talk to one another about their colors, their arrangements and what they are going to do. Always talk over the many different arrangements of squares, calling attention to any new ones that are worked out.

The results of each lesson should be placed in the chalk board at the front of the room, and left there for several days, so that the children may see the designs many times a day. These surface designs should be kept throughout the year for reference in color study so that when the children are making posters, doll clothes, or designs, etc., the teacher can bring out these designs and remind the children how these normal primary colors look when combined with the neutrals, black, white, and gray.

## A Little Journey in Discovery

NINA K. SLATER

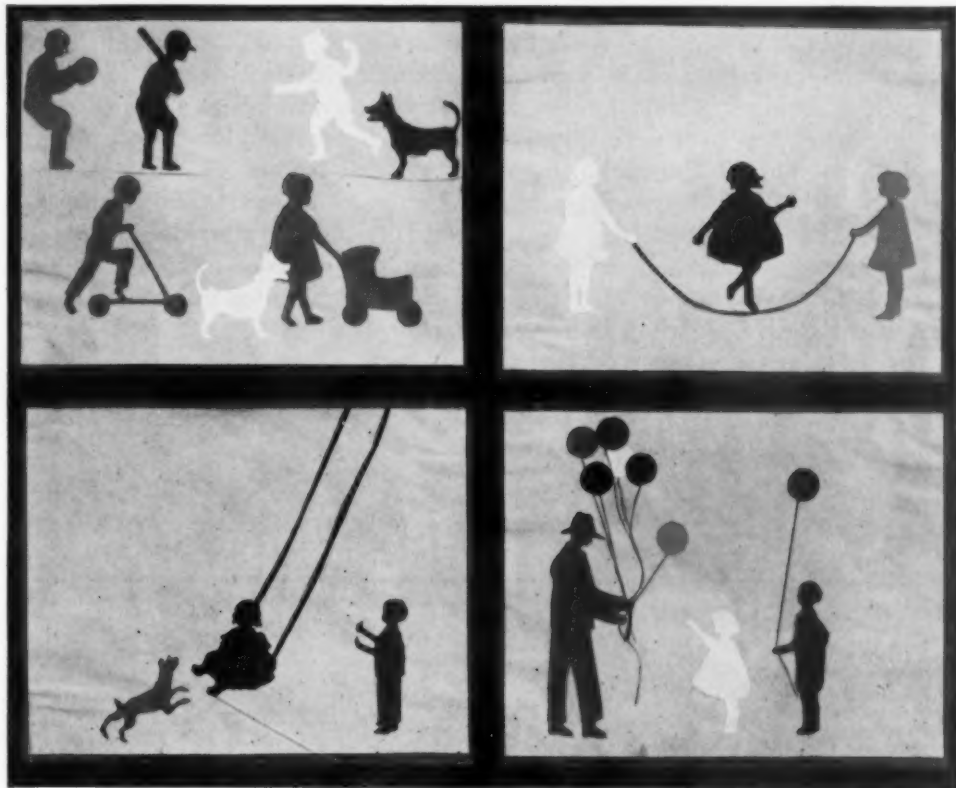
*Sedalia, Missouri*

SCHOOL life to the initiated always has its variety, and the thrill of the discoverer is not "once and always" but a more than occasional recurrence with all the original joy at each new bit of discovery.

One bright spring day, before the last lingering chill of winter had departed, and when only the brave crocuses had dared to appear to herald the blossom world, I walked into a second primary room and found the little ones alert with the happy excitement that characterizes the first days of greenest grass and

wealth of bloom-warm spring days when they fairly riot in the first days of free outside play. A glance at the windows explained the subtle atmosphere.

The enthusiastic little second grade teacher had removed her March window decorations, and as a first preparation toward new ones had asked herself, "What is of interest to the children now?" Quickly the answer came, "Why, the activities that belong to Spring." Accordingly, like a burst of bloom, overnight had appeared in her front window a blue boy and an orange



COLOR FIGURES CREATE ENTHUSIASTIC COLOR STUDY FOR GRADE PUPILS

girl gayly see-sawing, just as the children were hoping they might do. "When?" "Tomorrow, perhaps." In another window were children of lavender and green working in a flower garden—all this in cut paper and proper perspective—even a sea of tiny flowers being watered from a brown pot by a lavender girl.

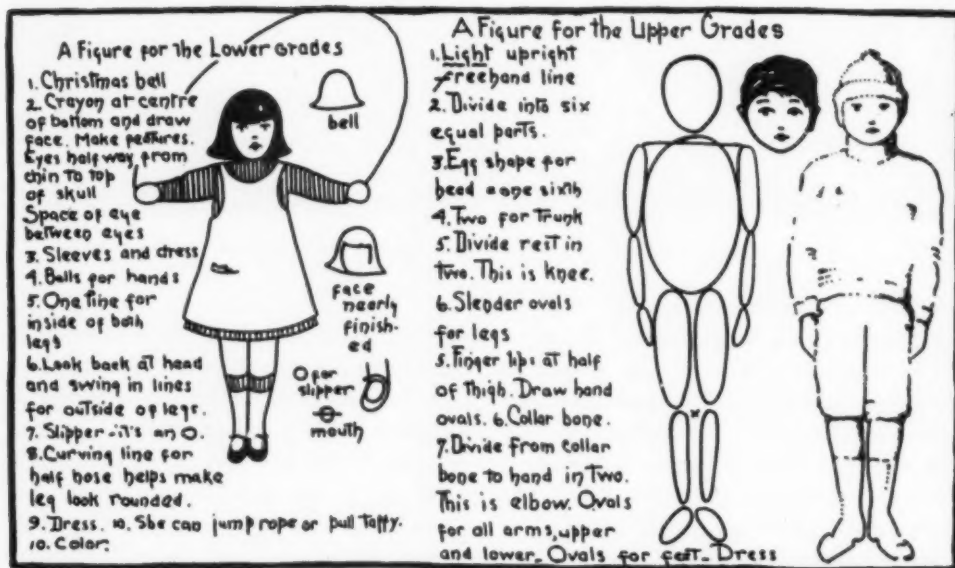
Across the hall the young, happy first primary teacher had caught the inspiration, her cunning fingers almost aching to try it out. She elaborated upon the idea, and each of her six windows artistically portrayed some leading activity near and dear to the heart of childhood. It was a pictured poem of play. A dark

blue boy confronted by a demure beseeching little yellow maid sported a bunch of vari-colored balloons, while her purple brother disported his own bright red one. Yellow and green tots turned a rope for a red girl to skip; a green lad with his kiddy car followed upon the heels of a blue girl pushing her doll buggy, while a yellow dog walked protectingly at her heels. A blue boy stood ready to push the red girl in her swing—"high, high, up to the sky," while the yellow dog jumped for joy in front of her. The blue boy in another window was at the bat, a yellow boy just in front of him posed ready to pitch the ball to the brown catcher behind the bat, and

this time a blue dog waited, pantingly, to see his young master send a regular league ball. Six little maids in harmonious colors played ring-around-a-rosy in another space, and in the window next to them a group of tiny girls played "striking attitudes" while a midget boy at the edge rolled his hoop.

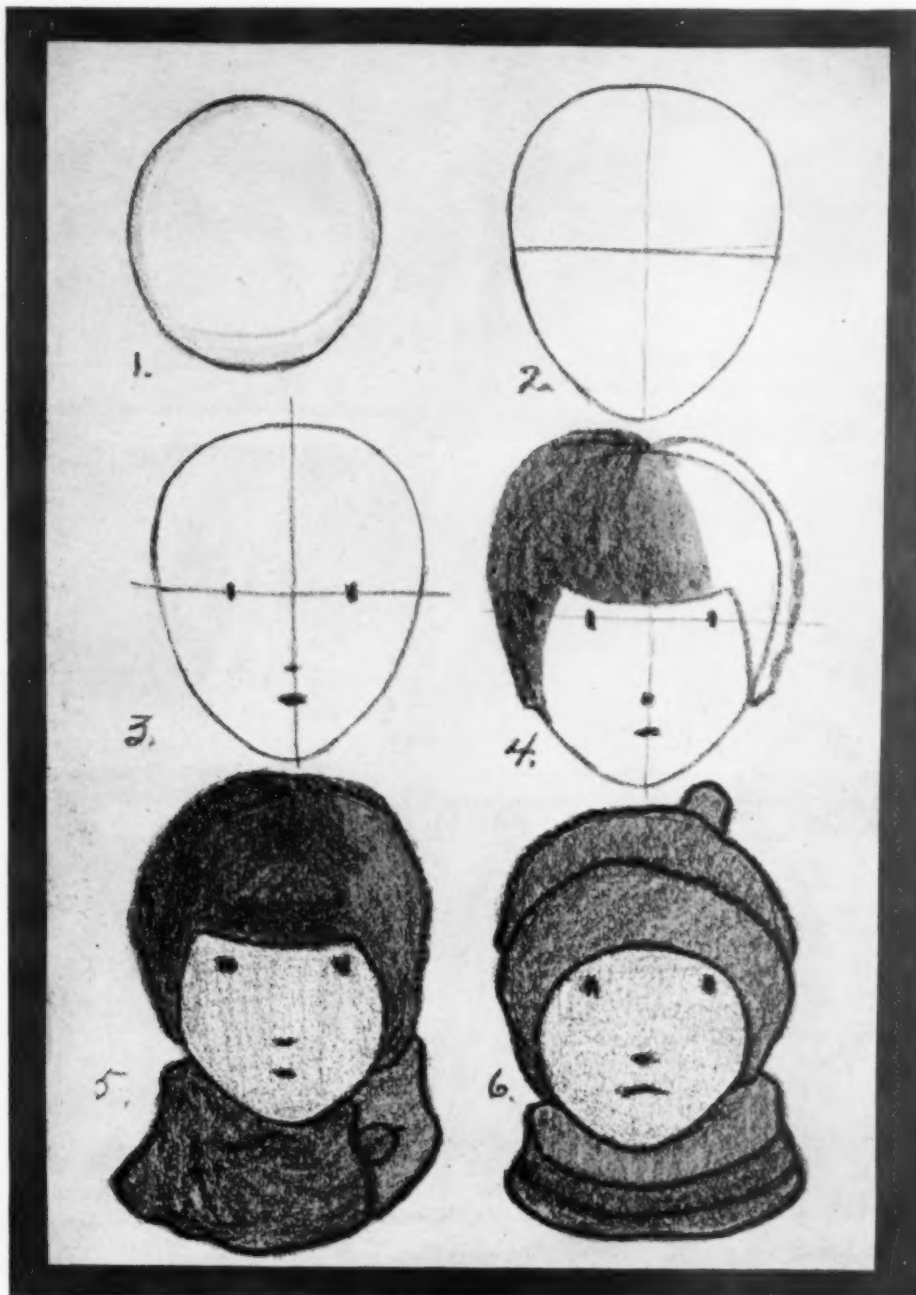
It was such an intensely interesting morning, for pupils, teacher, and principal. Later these same windows formed

the basis for some of the best language lessons of the year, oral stories for the beginners, and written ones for an advanced second who were in that room. Interesting reading lessons can well be added and thrown on the blackboard with the school lantern, for the genuine and prolonged enthusiasm over the charming windows was an opportunity that afforded much educational capital.



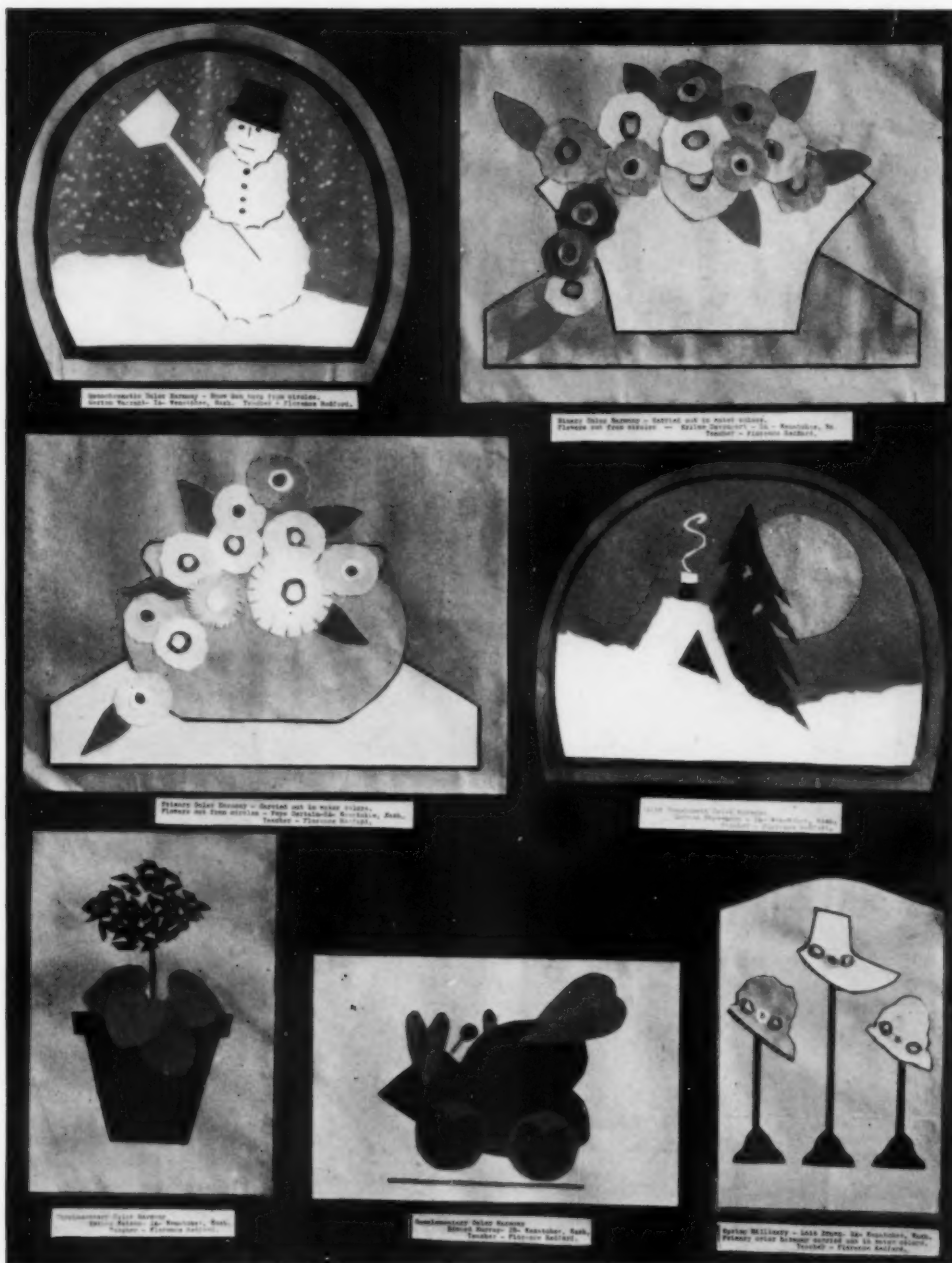
A SIMPLIFIED FIGURE DRAWING METHOD BY MRS. ELSIE D. CHARLES OF CLINTON, IOWA





A SIMPLIFIED DRAWING METHOD FOR DRAWING THE HEAD, BY MRS. ELSIE D. CHARLES, CLINTON, IOWA

*The School Arts Magazine, December 1928*



A PAGE OF SUBJECTS USED FOR COLOR HARMONY PROBLEMS  
BY FLORENCE REDFORD, ART TEACHER, LONGVIEW, WASHINGTON

*The School Arts Magazine, December 1928*

## Teaching Color in the Lower Elementary Grades

ELISE REID BOYLSTON

*Assistant Supervisor of Fine and Industrial Arts, Atlanta, Georgia*

**D**ID YOU ever stop to think what a wonderful, wonderful time you can have playing with color, especially in the lower elementary grades? It's just like fairyland, with threads of the rainbow to juggle with; and oh, the possibilities one has with the six hues—yellow, orange, red, violet, blue and green!

If we attempted to teach the primaries and binaries as might have been done fifty years ago, it would be a dry subject indeed; but when one has such delightful animals as silhouette elephants and playful cats to start the ball rolling, why, it's just loads of fun!

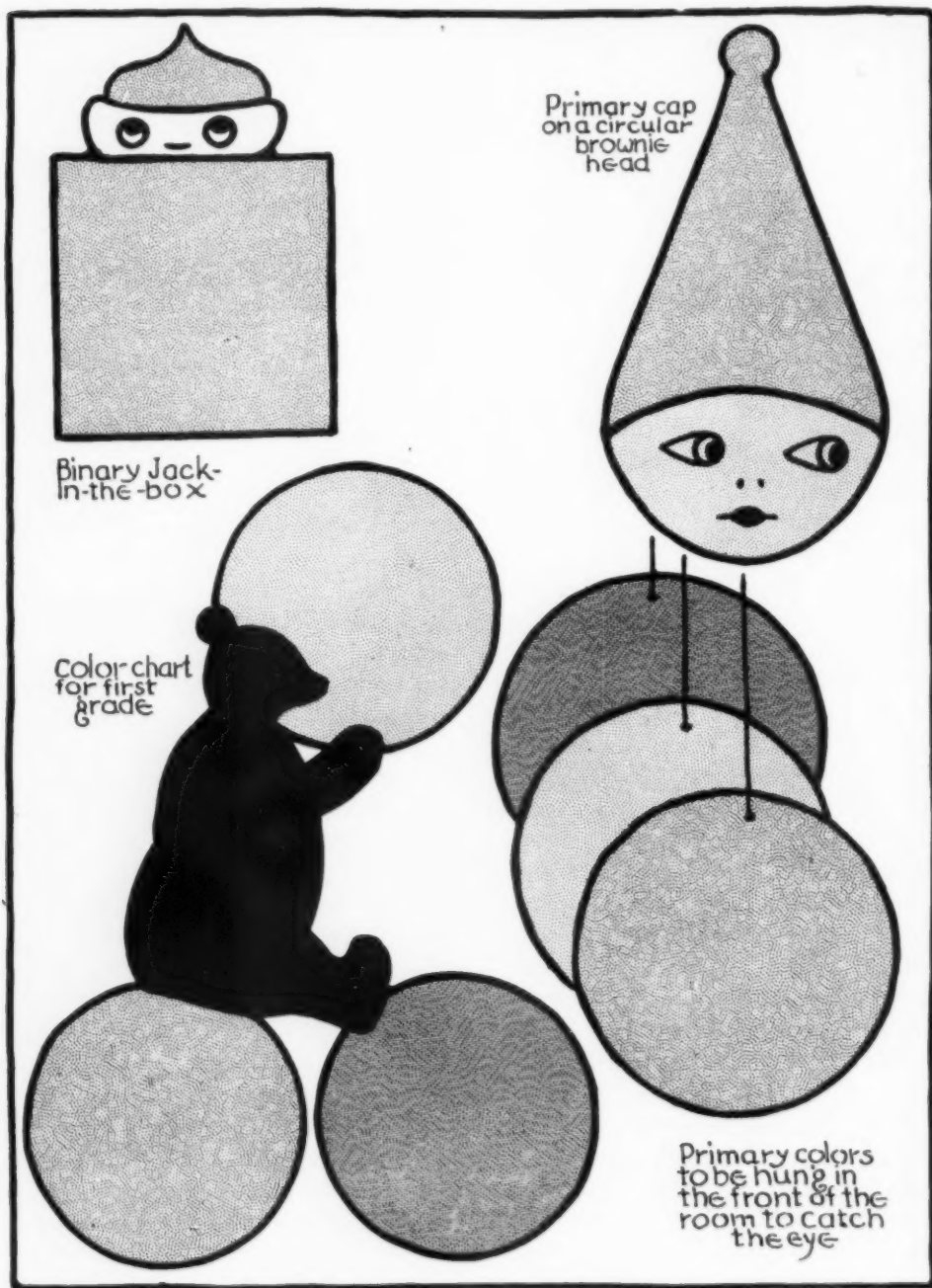
In school systems which are fortunate enough to boast of kindergartens the children know the names of the colors when they arrive in the first grade, bringing a large amount of confidence and a small amount of person; and tiny though the boy or girl may be, he will make a creditable color chart if we appeal to his mature ability, now that he has "graduated" from kindergarten; and he will doubtless show a surprising originality of arrangement, and take pride in neat pasting and the best cutting of which his baby fingers are capable.

Then, too, there's such lovely paper with which to work; perhaps a sheet of gray which he must keep clean if it makes a nice background—and the *cunningest* bear patterns for him to trace, but he must be very careful to follow the edge exactly, and cut on the line as well as he possibly can, for he wants to have the best bear in the room,

of course; and then there are three balls—red, yellow and blue to be traced or cut free-hand from the square. Ah, now's the fun when we're all ready to paste, for we will see how differently each can arrange his chart. Teddy Bear may be slapping bubbles in the air, or he may sit on one ball, or roll the three. Then after they are arranged so nicely, they must be neatly pasted; and it's surprising what nice work will result in a little new first grade!

Then there's the jack-in-the-box charts for the second grade to make, and it's as easy as jumping off a log to cut the funny little brownies just ready to bounce out. They are made from the quarter sheet of grayed orange construction paper as a foundation, and this color does nicely for the faces of the little fellows who are all slightly different, according to the whim of the child who cuts them. Some brownies have flat caps and some pointed with maybe a tassel on top. The eyes and nose are outlined with black crayon, and the eyeball filled in with white. The cap and box are made of thin poster paper—green, orange, violet, yellow, red, and blue. Each child selects the hue he likes best; and when they are done and put on display, three binaries and three primaries all in a row, they make a most attractive and jolly way of learning the colors.

The fan is frequently a thing of beauty, and always a joy forever. This one, made from a six by nine sheet of



COLOR HARMONY DESIGNS USED BY ELISE REID BOYLSTON IN  
TEACHING COLOR IN THE ELEMENTARY GRADES OF ATLANTA, GEORGIA

*The School Arts Magazine, December 1928*

gray construction paper, and adorned with flowers torn from the standard hues, makes a suitable color problem for the third grades.

The fan is cut free-hand on the fold, using a variety of handles. The six flowers are each torn from a piece of thin poster paper—three by two and a-fourth inches in size, and by folding lightly, the center holes may be pinched

out without creasing. Black is pasted behind the openings and the foliage is cut from black, the leaves following the curve of the fan.

Now if you were just eight years old, wouldn't you simply *adore* making color charts like these that you could take home to show to Mother; and wouldn't you learn the color wheel without knowing that you were doing it?

## Albert's Garden

A THRIFT PLAY BY FOURTH GRADE CHILDREN

WINIFRED DRESBACK

*Art Teacher, Palo Alto, California*

ON THE front wall of the fifth grade room hung a colorful oil painting of a Santa Clara Valley prune orchard in full blossom. It had been a daily inspiration to the children, and at last the artist of this lovely picture visited the children. Among other things, he told them that every beautiful thought and achievement, however small, is part of a circle and that it takes many persons' thoughts and deeds to complete the perfect round. By way of illustration, he told them that once when he was an art supervisor he urged a class to think of the best title they could to illustrate a picture, or to head a poem. The one selected was called "Albert's Garden." He took this title to another school and they used "Albert's Garden" as the theme for a poem. The best of these was taken and the next school he visited was invited to write the music for the poem. A little girl volunteered and a well-known composer declared that it was very good music. Later an artist

sang the song; it inspired a beautiful picture, and thus the circle grew. The fourth grade, who had been invited in to meet this interesting speaker, listened very attentively and they also wished to add a link to this fascinating circle. What could they do? They would write a play, and act it. January is Thrift Month and "Albert's Garden" could be linked to "Thrift." This happy thought became a project, the first and main part of which was worked out in the language period; namely, the writing of the drama. As characters, plot, and conversation developed, the teacher wrote it upon the blackboard. A lively fire of criticism was permitted. Speeches were modified, lopped off or added to, until satisfaction reigned. The class then proceeded to copy their manuscripts.

The teacher did not wait for the play to be completed. She learned something she had not thought of before. We visualize through dramatization.





The School Arts Magazine, December 1928

Act I was well acted before Act II was thought out. In the same way were handled the different scenes in Act II. The conversation of the flowers with Albert, Albert's experience with the fowls in his garden, the advice given him by his vegetables, etc., were acted as soon as they were thought out, and the next situation came easily in consequence. Act III suggests remarkable unity and sequence for children, but it came as a result of complete familiarity with the preceding parts. There was never a dull moment, and the teacher was often hard pressed to give each eager pupil an uninterrupted hearing.

Children love to dress up, and the subject of costumes was a live one from the moment of the play's conception. Some of the children had costumes at home; others knew where to borrow them; co-operative mothers were glad to help, but the teacher stressed the point that it is much more fun to make your own costume or help make others, and groups of girls were busy sewing, cutting, and fashioning costumes of wrapping and crepe paper. In a class, one will always discover talented designers even though they be but eight or nine years old. The teacher took very little responsibility except to advise, furnish paper, needles and thread, and oh, yes, plenty of safety pins! One mother, speaking of her child's interest in the play said, "Have I heard of it? Say, I haven't heard anything else since it began!" The play became the possession of every child in the room, and that is the big thing. No prompting was necessary; no urging needed. The pride of authorship and ownership both was in the heart of every fourth grader. "We did it!" Here is the play:

## ALBERT'S GARDEN

## ACT I

*Characters:* Albert, and his parents.

*Scene:* At home.

Albert asks his parents to help him become a school banker, to make his class 100%.

ALBERT: Father, I wish you would give me some money to start a school bank account. I am the only one in our room who doesn't bank and our room wants to be 100% in banking. The bank lady says it will teach us to save our money.

FATHER: My son, it would not help you for me to give you money.

MOTHER: John, why don't you give him a job cutting the lawn, or bringing in the wood?

FATHER: Lucy, why don't you give him one wiping the dishes or washing the windows?

ALBERT: I don't like any of those jobs. I'll find one of my own. (*Albert goes out, followed by parents.*)

## ACT II

*Characters:* Flowers, vegetables, a toad, woodpecker, turkey, rooster, hen, caterpillar, and butterfly.

Albert comes in carrying rake and flower pot. He rakes and waters his flowers while he talks.

ALBERT: My friends the flowers, vegetables, birds, toads and butterflies, here I am again to water my garden and to help it grow. Pansy, have you grown any since yesterday?

PANSY: I've grown an inch or two, thanks to you.

ALBERT: Buttercup, has the caterpillar taken a bite out of you?

BUTTERCUP: Oh, I was so relieved to see the hop toad coming just in time to rescue me. (*Hop toad and worm are seen in garden.*)

ALBERT: Rose, I am so glad your bud has burst into a beautiful and fragrant flower.

FIRST ROSE: You may pick me, and make your savings grow.

SECOND ROSE:

A wise little rose will always say

"Put your money in the bank to stay."

ALBERT: Daffodil, you are so bright and beautiful today.

DAFFODIL: Albert, you are very kind. I am sure you are going to be a useful man, because you are making such a success of your garden. (*Enter turkey, rooster and hen.*)



THE MAIN CHARACTERS

ALBERT: Shoo! You troublesome creatures!

TURKEY: (*Gobbles*) Why, I rake up your garden for you.

ROOSTER: And I pick up the insects which injure your garden. (*Imitates the crowing of a rooster and flaps wings.*)

HEN: Ca! Ca! Ca! We will go, but first we are going to tell you something. If it weren't for us your garden wouldn't be worth a cent. We pick up the caterpillars.

TURKEY: Watch me gobble up that caterpillar! (*Caterpillar is seen crawling along. Turkey strikes at it with his wings and gobbles.*)

ROOSTER: Cock-a doodle do!

Your pennies grow from one to two.

Save pennies, dimes and dollars, too,

Cock-a doodle do!

HEN: Ca-ca-ca-ca-ca. Money you'll not lack

If you don't buy ca-ca-ca-candy!

TURKEY: Gobble! Gobble! Gobble!

Watch your money double.

Don't buy candy.

Put your pennies in the bank

And they will soon come handy.

ALBERT: Oh! look at my vegetables! I think they will soon be ready to sell. Good morning, lettuce, how are you?

LETTUCE: You can sell me now, because I have a big head.

CARROT: Are you sure your head is solid?

LETTUCE: I hope so, Albert, and that your bank will grow as fast as I have.

ALBERT: Hello, rosy beets, what have you to say?

FIRST BEET: I will help you with your bank account too.

SECOND BEET:

Every dollar earns four pennies

Year by year! they never shirk.

Turn your pennies into dollars,

Let your dollars do their work.

ALBERT: Have you as much in your head, cabbage, as lettuce?

CABBAGE: Yes, I'll show you that I have. Listen to this.

Thrifty Albert, you'll have me to thank

If you don't buy toys like other boys,

But put your money in the bank.

ALBERT: (*As a woodpecker is seen dodging behind the flowers and vegetables*), Hello! Are you one of those troublesome birds that come around and peck my vegetables?

WOODPECKER: No, I'm Redhead, the Woodpecker. I help Mr. Hop Toad catch worms. See that caterpillar? I'll eat him in a minute.

CATERPILLAR: No, you won't. I'll crawl fast and get into my house.

WOODPECKER: I just let him go on purpose. There are plenty more.

ALBERT: Hellow, turnip, how are you getting on?

TURNIP: Pull me up! Pull me up!

It's time for me to be eaten up;

But first I want to see

Each penny, nickel and dime

A great big dollar be in time.

FLOWERS: Look! here come the elves! (*Elves come running onto stage and get behind the vegetables. Then come the fairies.*)

FLOWERS AND VEGETABLES: And here come the fairies!"

*Fairies make a circle; elves circle around them; then they make one large circle and dance. (The record used for this dance is the "Ace of Diamonds.") After the dance the elves and fairies dance back of the flowers and vegetables and the caterpillar crawls across the stage.*

BUTTERCUP: Here comes that troublesome creature again who almost took a bite out of me when Mr. Hop Toad came along and frightened him away.

FAIRY QUEEN: Let us turn this creeping thing into something beautiful that will not harm the flowers and is loved by everybody.

FLOWERS: Isn't it beautiful! Thank you, Queen Daisy.

ALBERT: Now flowers and everybody, it is time for school. I must go a little early for it is bank day, and I must put the money I have earned this week in the bank. Goodbye flowers, vegetables, birds and everybody!

EVERYBODY: Goodbye! We hope your room will get the flag!

### ACT III

In the center of the stage is a large bank. On it is printed "School Bank" and "Thrift wins Success." A screen was placed in front of it in the previous acts. As Albert calls out "Pennies, nickles, dimes," etc., the procession of children carrying the paper disks upon which is printed "pennies, nickels, etc.," steps behind the bank onto a chair, holds up money and

steps down. It gives the impression of money dropping into a bank. The original plan was to have a little slide, and have the money slide into the bank. We couldn't borrow one, so gave up the idea for the simpler one. Use all the left-over children for this. The other characters besides Albert are the principal, the bank lady and a bank book. The latter has a bank book as tall as his chin, one that can be opened as the bank lady writes in the account.

ALBERT: Good morning, Miss Patton! Good morning, Miss Ricks! Good morning, everybody. Are you all banking today? I am! And I earned it too.

PRINCIPAL: How did you earn it, Albert?

ALBERT: I have sold some of my flowers and vegetables.

PRINCIPAL: How lovely!

BANK LADY: How much money have you?

ALBERT: I'll count it. One penny, two pennies, etc. (*As he says six pennies, bank lady calls out "Six cents" and writes it in the book. There were six pennies, four nickels, three dimes, four quarters, three halves and two dollars.*)

BANK LADY: Five dollars and six cents. Isn't that a fine beginning? And the fourth grade has 100% banking today. They get the flag! (*Girl steps forward and holds up the flag.*)

A third grader was deeply impressed while listening to the fourth grade play and gave his mother a very clear and detailed account of it. She happened to be a member of the Safety Board, and came to the school asking if the pupils could not work out a similar drama to impress upon everyone the various points in public safety. And so the circle grows, and enlarges and reaches beyond our limited vision, without end.



THE THRIFT PLAYERS

## Schoolroom Decoration

CARRIE E. MINICH

*St. Cloud, Minnesota*

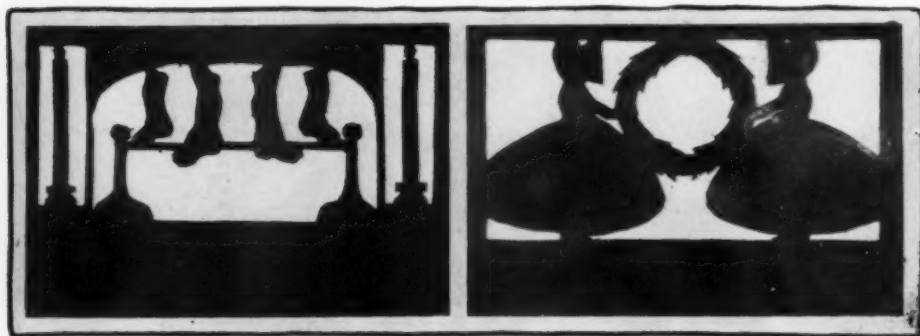
I AM writing this thinking that the following may be of assistance to some grade teacher who has tired of the usual blackboard picture illustration of Christmas time, and because it may be used at any time of the year for schoolroom decoration.

The materials used were common whiting that may be purchased at any drug store at a nominal cost, and the dried and discarded crystals of tonal poster paint.

The problem given was a selection of some Christmas picture, rather simple in design, but a composition that would be of vital interest to children. There was a variety in the selection—the Wise Men on their camels, some crossing the desert, some nearing their destination—shepherds following the star, while others stood worshipping by the stable. There were carol signers, and one boy choir singer with book in hand, and mouth spread in singing “Noel.” This one had a border of children’s toys. Santa was not forgotten; we saw him in

his sleigh and with the reindeer flying over the snow, while the moon looked down and smiled, and another showed him in the act of carrying the Christmas tree with his pack on his back, and another of him just about to descend through the chimney. There were wreaths, bells, stars and lanterns, and many other things to please a child’s heart.

Windows in the schoolroom were chosen by each student and the picture drawn on the window with a small brush dipped in the whiting, liquified by adding water. The coloring desired was produced by adding tonal color to the whiting. Any color may be obtained in this way. It requires some care in the painting as you may not use the medium either too thick or too thin, but a little practice will teach you how to produce the best results. Strokes should be broad and free, and be modeled to follow the line of structure of the object. With thought and care a really beautiful picture may be produced.

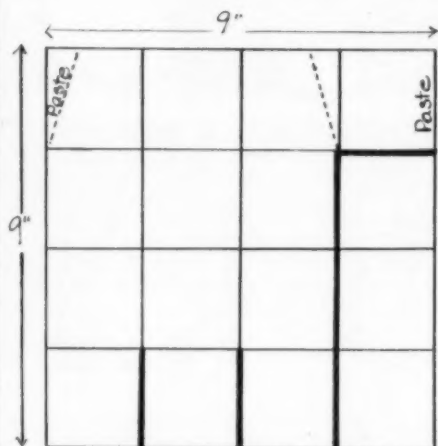


SILHOUETTE DECORATIONS ARE ALWAYS GOOD

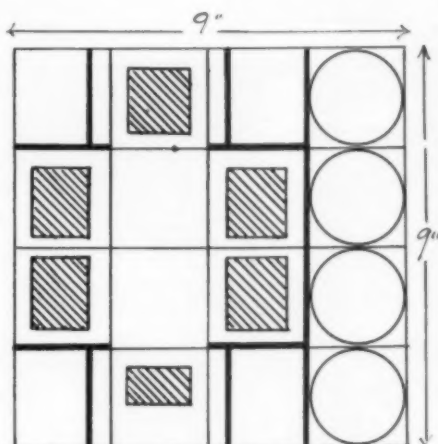


# Automobiles

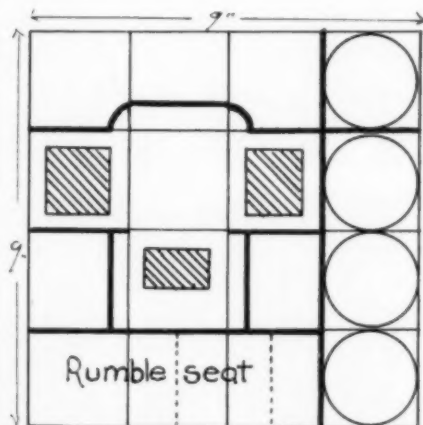
16 square folds



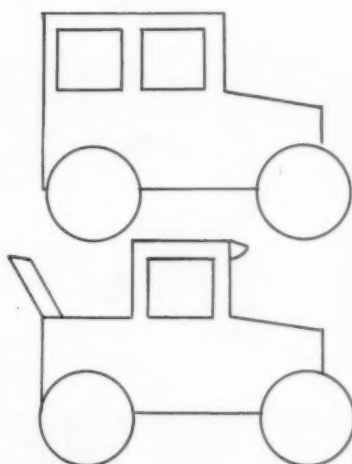
Body of Car



Sedan Top

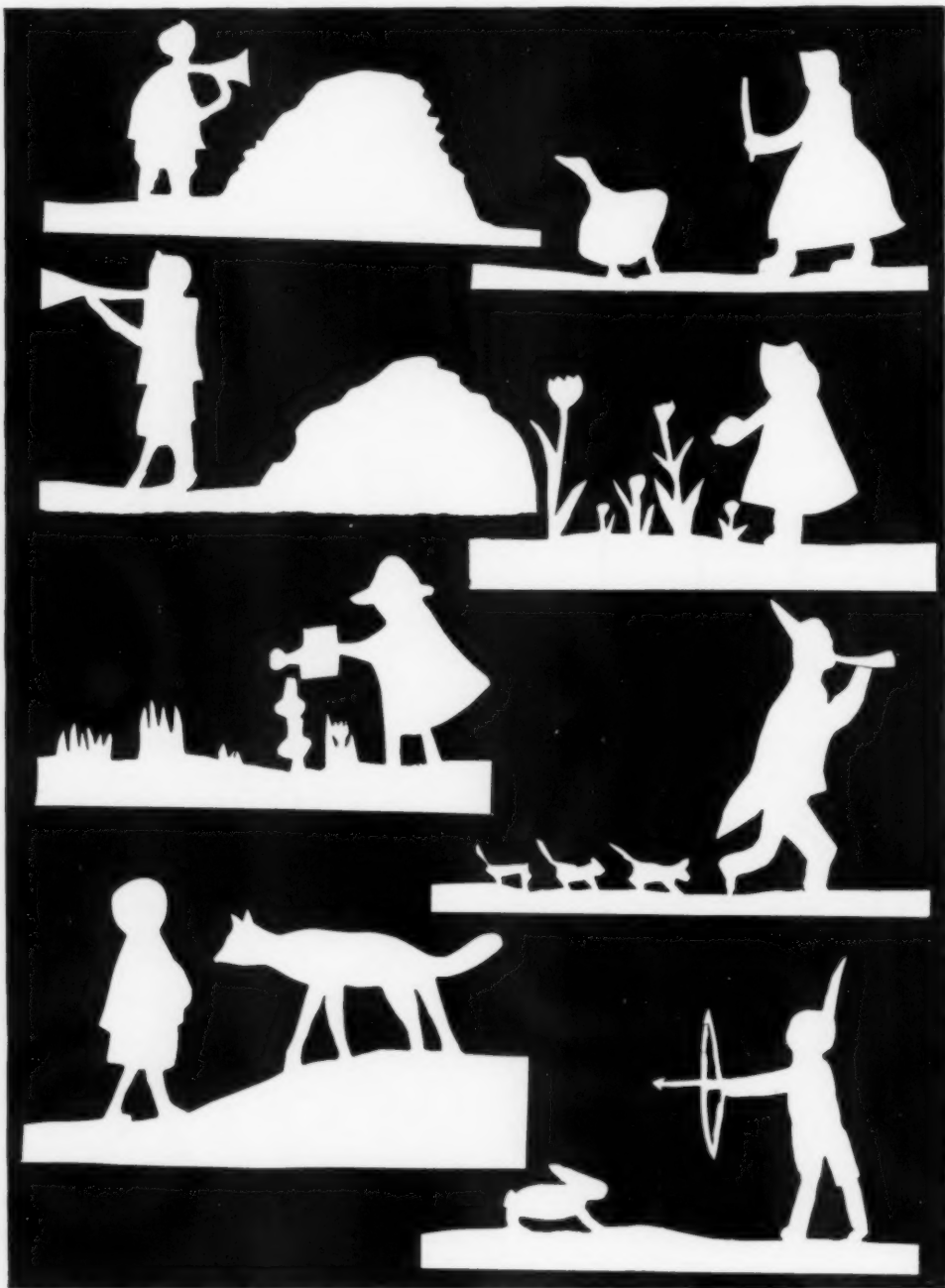


Coupe Top



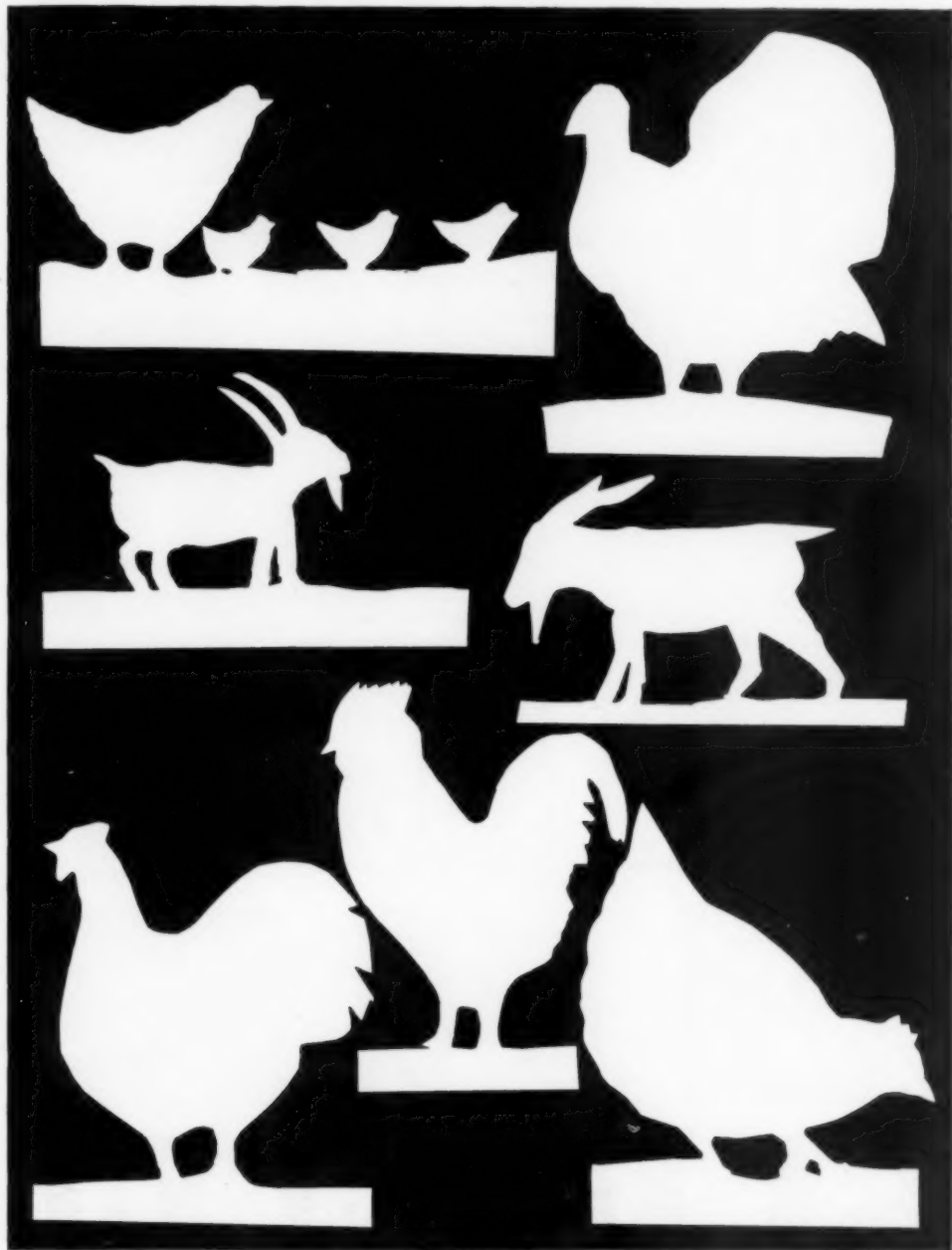
AN AUTOMOBILE, TWO STYLES FOR LITTLE CRAFTSMEN TO MAKE WITH PAPER. RECEIVED FROM HELEN M. ALLEN, STATE NORMAL SCHOOL, FRAMINGHAM, MASSACHUSETTS.

*The School Arts Magazine, December 1928*



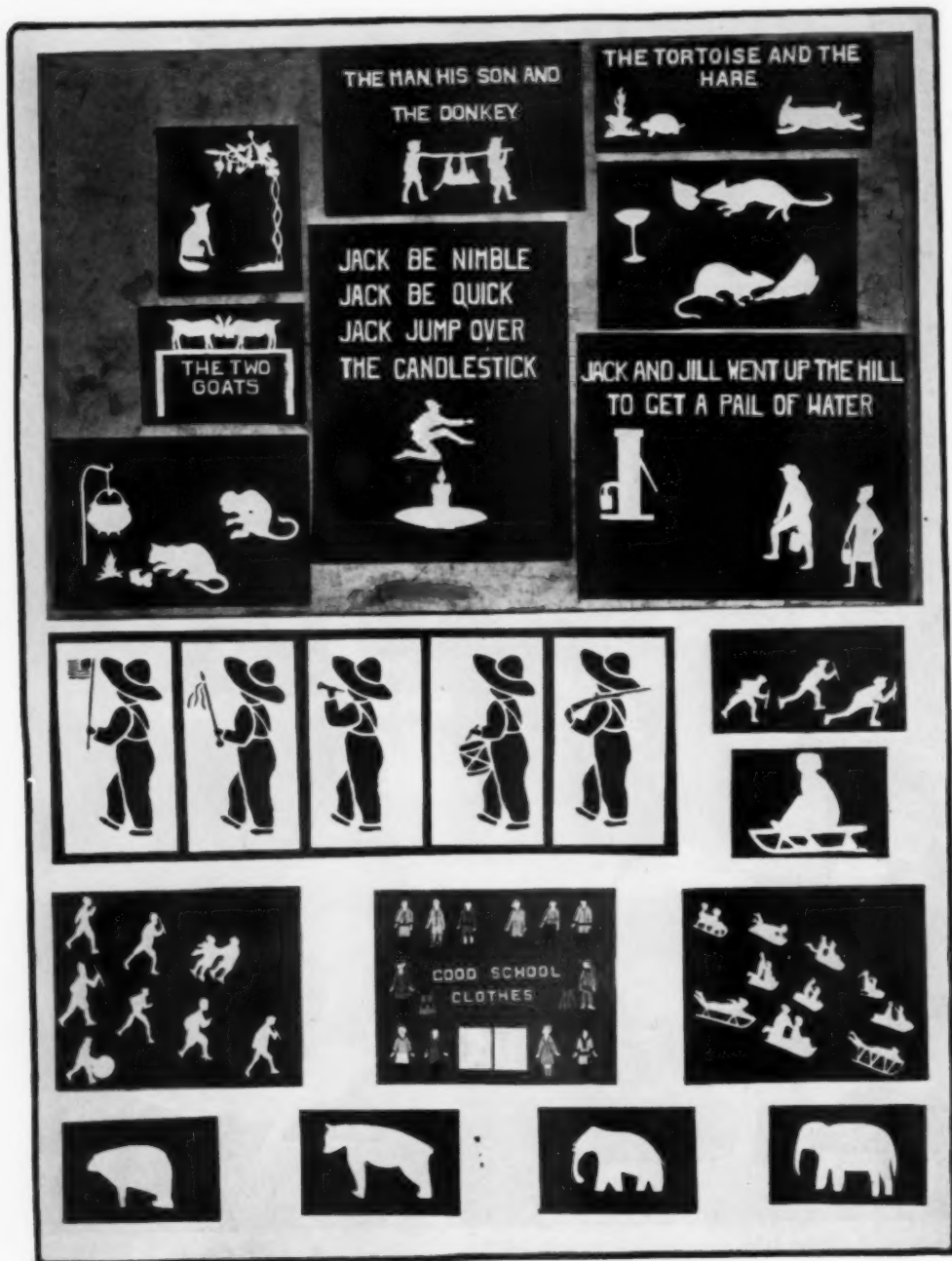
CUT-PAPER ILLUSTRATIONS BY THE ELEMENTARY GRADE CHILDREN OF THE MINNEAPOLIS PUBLIC SCHOOLS, BESS ELEANOR FOSTER, SUPERVISOR OF ART

*The School Arts Magazine, December 1928*



CUT-PAPER FARM YARD PETS BY THE CHILDREN OF  
THE MINNEAPOLIS SCHOOLS, MINNEAPOLIS, MINNESOTA

*The School Arts Magazine, December 1928*



GRADE WORK BY THE PUPILS OF THE SHELBYVILLE,  
INDIANA SCHOOLS, CORA TINDALL, ART SUPERVISOR

*The School Arts Magazine, December 1928*



G. VALENTINE KIRBY  
DIRECTOR OF ART  
STATE DEPT. OF PUBLIC INSTRUCTION  
HARRISBURG, PA.

## With Our Contributors

### A Who's Who of Art Educators

C VALENTINE KIRBY, Director of Art for Pennsylvania, is one of those genial and delightful mortals who, in addition to artistic ability and appreciation, is interested in helping the struggling young artist to develop his powers, to sell his pictures, to achieve recognition; in helping the art supervisor and teacher to instill in little children a love of beauty that may become a characteristic of future Americans; in bringing to the world-worn and disillusioned adult a fresh idealism and interest to be found in the world of pictures. Mr. Kirby radiates appreciation of the arts as sure-

ly as a base-burner throws off heat. Surely the supreme test of appreciation is not personal enjoyment through use of a special gift, but rather a sharing with our neighbors of that which we understand and love.

Mr. Kirby was an art student at the Art Students' League and the Chase School of Art in New York City and then studied in Europe. For ten years he was instructor in the fine and industrial arts at the Manual Training High School in Colorado. In 1911 he left Colorado to become director of art instruction at Buffalo, New York. He



entered the field of art education in Pennsylvania in 1912 when he became director of art instruction in the Pittsburgh Public Schools. His work in that city received State recognition in 1920 when he was appointed to his present position as Director of Art for Pennsylvania.

Mr. Kirby is equally interesting as a lecturer and as a writer on art subjects. He has lectured in many colleges and before many groups of diverse interests on all phases of art from "The Enrichment of Life Through Public School Art" to "Suitable Dress for the Business Girl."

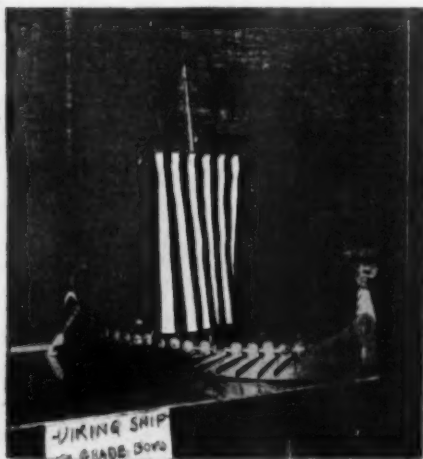
His writings show an equal range from the idealistic to the practical in the arts. Worthy of note are his creed "What Art Means to Me" and "The Business of Teaching and Supervising the Arts," the latter a book just off the press. (The Abbott Educational Company, Chicago.)

Mr. Kirby has served on many important national committees. He was one of the American representatives and speaker at the International Art Congress in Dresden in 1912. He assisted in a survey of art in American Industry in 1920. He is a member of the Executive Committee of the International Art Congress at Prague, of the Advisory Committee of the Carnegie Corporation, of the Art Committee of the National Congress of Parents and Teachers, of the Federated Council on Art Education.

In addition to his state and national services Mr. Kirby has done much to advance the cause of art in the cities in which he has lived. During his residence in Pennsylvania's Capital City he has been a potent influence in the organization and development of the Harrisburg Art Association.

His hobbies are designing bookplates and giving the other fellow a boost.

R. S. T.

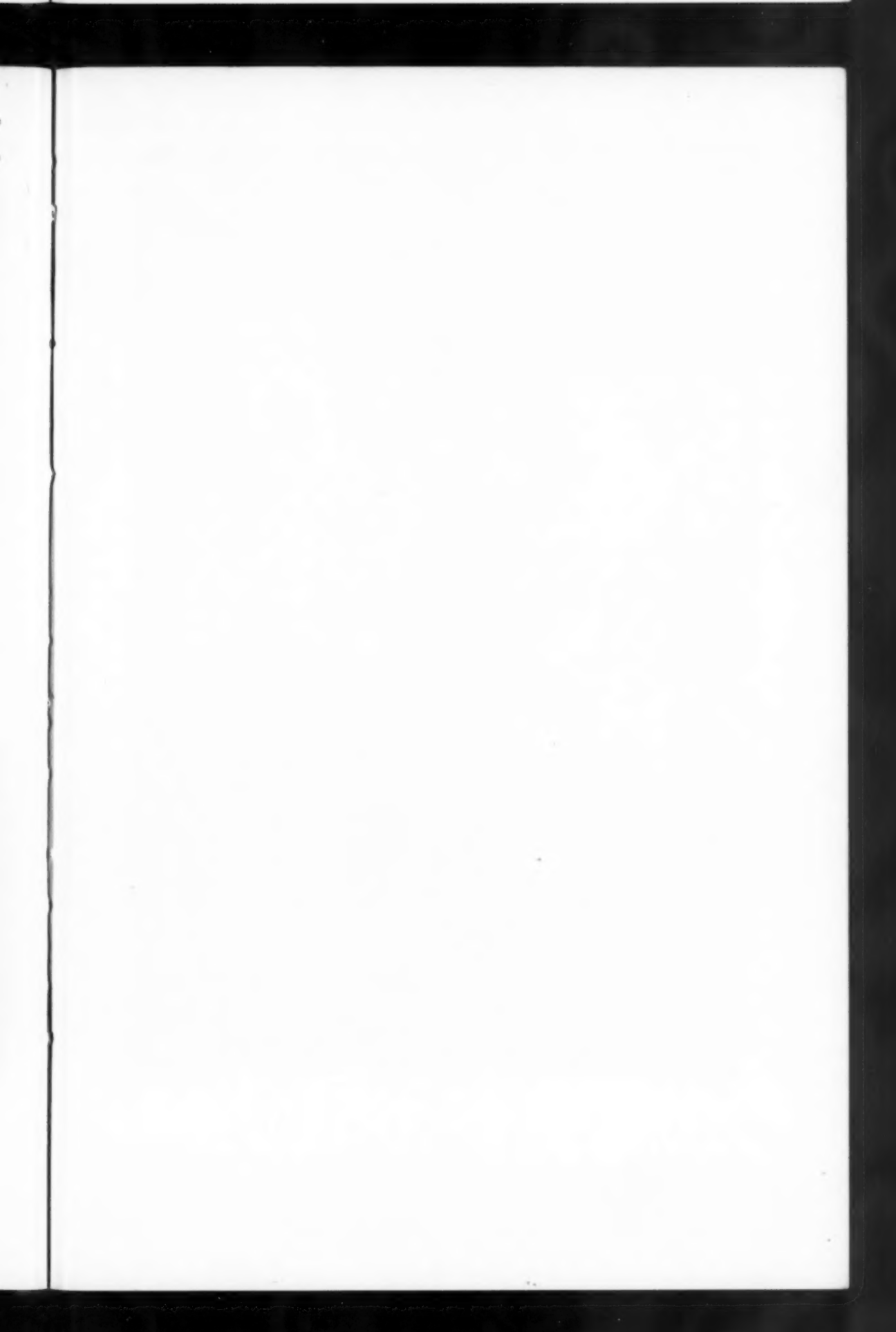


VIKING SHIP · 5th Grade Boys



BRIG OF WAR · Sherman Fairchild

SHIP HANDICRAFT AND MODEL BOATS ARE PROJECTS IN HANDICRAFT THAT ALL BOYS LIKE TO DO





THE DESIGNING AND PAINTING OF FANCIFUL DWELLINGS IS A PROBLEM IN DESIGN THAT INCLUDES A TRAINING IN COMPOSITION, COLOR PATTERN AND TECHNIQUE. THIS DECORATIVE PANEL BY E. ARREL ILLUSTRATES THE REPEATED USE OF A GIVEN CONTOUR THROUGHOUT A COMPOSITION. THE CONTOUR USED IS THE TRIANGLE

*The School Arts Magazine, January 1929*